

JANUARY 15, 1948

# THE *Art* digest



*Desert at Night* by Everett Spruce. In La-Tausca Competition. (See Page 9)

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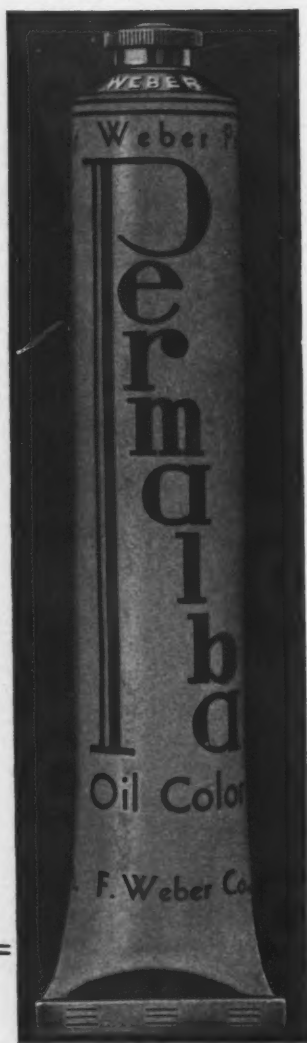
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**The Art Digest**  
Vol. 22, No. 8 January 15, 1948  
**PEYTON BOSWELL, JR., Editor**

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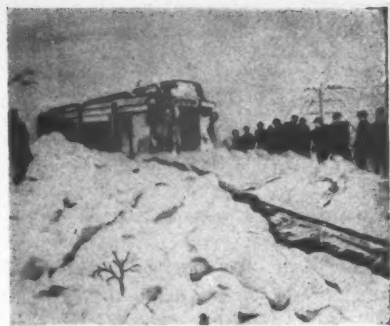
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**In Defense of Burlin**  
SIR: I recently saw a letter in the DIGEST by Varnum Poor regarding Pepsi-Cola exhibits, juries, etc. Without comment on the issues involved, I want to note merely Mr. Poor's allusion to Paul Burlin's *Soda Fountain* as an obvious "swipe" from Picasso. This painting is not a "swipe" from anything, nor does it even superficially resemble any Picasso I have ever seen in style or content. Every artist has his derivations from other artists past and present. There is such a thing as exchange of ideas, fortunately. Burlin's painting is an original concept realized with spontaneity and vigor. It seems unworthy of a man of Mr. Poor's pretensions to couple the word "swipe" with Burlin's name in complete falsification of the facts. "Swipe" means to steal, and to steal is dishonest. Let us then pair up the word "dishonest" with Mr. Poor's statement where it exactly fits the fact.  
—STUART DAVIS, New York.

SIR: Varnum Poor labelling Paul Burlin's Pepsi-Cola winner "a Picasso swipe" is hitting below the belt. . . I don't mean to get off the subject, but I can't help thinking of the wonderful time Picasso might have had if he had visited an American soda fountain. What magical paintings he could have produced, probably as good as Burlin's. . .  
—O. LOUIS GUGLIELMI, New York.

**High Praise**  
SIR: I have been away for about a month, with the result that I have just been catching up with a couple of issues of THE ART DIGEST. I rise to remark that you are pretty damn good.  
—FOMER SAINT-GAUDENS, Director, Dept. of Fine Arts, Carnegie Institute.  
SIR: I feel the ART DIGEST has done a great deal for me in keeping me posted on the art events of the day, with its honest and sincere approach.  
—LOUIS BOSA, New York.

SIR: I always find the DIGEST fresh and stimulating, and well-nigh indispensable as art news coverage.  
—BERTA BRIGGS, New York.  
SIR: I find the DIGEST exceedingly interesting and more so this year than before. You certainly succeed in presenting the news and opinion of art in an unbiased and uncommercial way.  
—SARAH L. EATON, Orange, N. J.



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The Art Digest



# PEYTON BOSWELL

## Comments:

### The Public Be Damned

**A**MID THE BARRAGE of weasel words, peripatetic particples and compromising commas that generally passes for serious art criticism in America today, there sometimes appears a courageous voice that speaks directly to the people—in words that carry the conviction of honest, informed opinion. Along this line we would like to award the 57th Street equivalent of Hollywood's "Oscar" to Emily Genauer of the New York *World-Telegram*, for her January 13 article on the misguided jury system and its growing tendency to advertise its superiority by confounding critics and public alike. Fortright Emily Genauer does not mince words, and my personal soap-box this issue is devoted largely to giving a national audience to her statements.

What set Miss Genauer's aesthetic teeth on edge was the recent awarding of three of the nation's most valuable "firsts" to mediocre canvases. Early in the season Henry Kallem's trivial *Country Tenement* was honored with the \$2,500 Pepsi-Cola prize; then the jury of the Chicago Art Institute's abstract and surrealist survey voted first position to an enceinte doughnut called *Cyclops*, by William Baziotas. This week we find a jury of distinguished artists at La Tausca's third competition presenting \$3,000 to a slew-footed still life by Nicholas Vasilieff, which proves once again that color alone is not enough (see page 9).

Miss Genauer takes issue with those confused and/or disgusted laymen who have been driven to decide that modern art is "a colossal fraud" or beyond their depth and not "worth the time it would take to learn to swim." They are wrong on both counts, writes Miss Genauer, and that leaves only one conclusion: "What has lately been winning prizes, just isn't art."

Then comes the \$64 question: "If modern art is not a fraud, are the eminently respectable jurors playing some sort of game?" To Miss Genauer the answer is easy: "The jurors are playing a game. Most of them, I am certain, don't realize it. . . . It works like this. Painters A and B hold about the same position in the art world. They have been around many years, they've won prizes, they're respected. So they are named jurors in a big show and empowered to hand out a lot of cash awards. Painters C and D are equally talented and as well regarded. They happen to have submitted pictures to the competition which A and B are judging. Will A and B award a prize to either C or D? Rarely.

"Why heap laurels on a competitor's brow? So the artists, without collusion I'm sure, and probably without even being aware of their motives, single out for honors a more or less gifted amateur, whose clearly apparent technical inadequacies possibly are enlivened by an ingenious approach."

This means a prize "for a man who probably needs it, and you and the other fellow are just where you were. Also, it means that the same top-notchers don't win the big prizes year in and year out" [like Edward Hopper who has been largely ignored by the jurors]. Prizes are presumably awarded for quality, not for "the best painter who hasn't won a prize before," or "the best painter under 35."

Then, "sometimes the boys feel more generous. They give each other prizes. One year A, on the jury, gives the prize to B. A couple of years later B gets his chance to serve and returns the compliment."

The truth of Miss Genauer's contentions is graphically

called to mind by the mutual experience the two of us had while serving on the first Pepsi-Cola prize jury. After five hours of battling on a nine-man jury, we arrived at the awarding of the last \$500. Miss Genauer, Roland J. McKinney and I wanted to vote it to one of Weber's best canvases, but the majority decision was that Weber had won too many prizes that year—and to hell with the respective merits of the competing pictures. Later the sponsors bought the Weber for \$2,000 and have never regretted their choice.

In conclusion, Miss Genauer questions those jurors who, acting "from the purest motives and with what they consider their keener judgment, decide that a work which strikes the rest of us as singularly inept or odious, really is the best picture of the many submitted. . . . Maybe this stuff is way ahead of our times and the rest of us don't have the imagination or taste or knowledge to see it."

For those sanctimonious peers Miss Genauer has an embarrassing suggestion: Let them share their prescience with the laymen; let them tell us what they see in their prize selections, for "even members of the Supreme Court of the United States have to justify their verdicts in written and published decisions." Perhaps future juries, if faced with the task of publicly justifying their selection, "will come to different conclusions. They could, to be sure, still draw on the stock of weasel words which is standard equipment for art experts. But maybe the prospect will serve to temper, a little, their 'enthusiasms'."

Perhaps unknown to metropolitan circles there is one museum that long ago adopted Emily Genauer's suggestion that jurors wash their decisions in public—the Virginia Museum in its American Painting Biennial. Perhaps it is this policy that has raised this comparatively young exhibition to national rank. Surely no conscientious juror can object to explaining why he voted for what exhibit. Many of them would welcome the opportunity, for I am sure that Miss Genauer would be the first to admit there are exceptions to any blanket indictment of any system or group. There are good jurors; the difficulty is finding the right ones.

\* \* \*

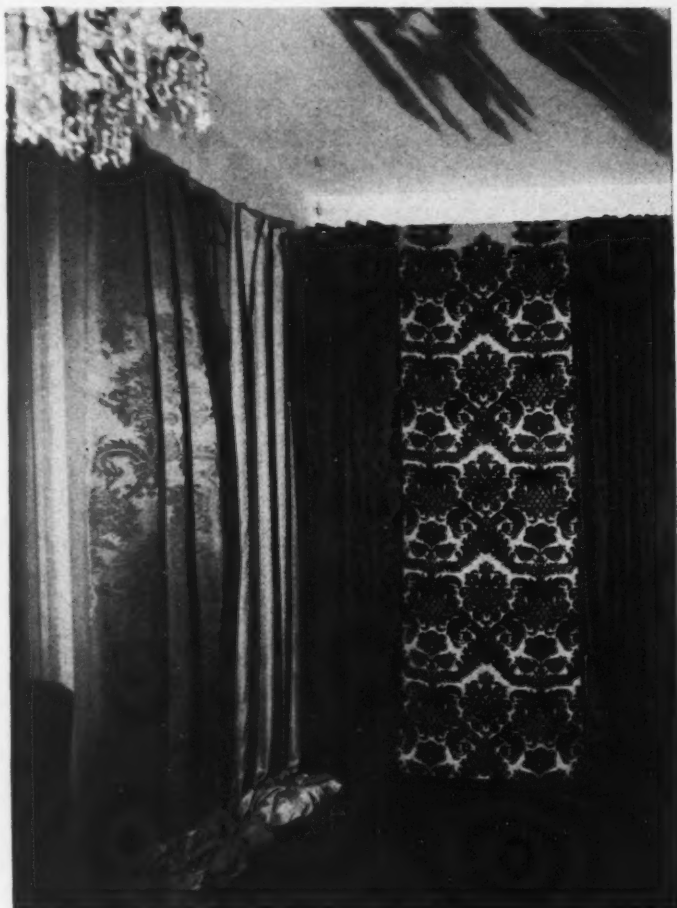
**BUCK POWELL RESIGNS:**—It is with the deepest regret that the art world learns of the resignation of E. H. Powell from the presidency of Encyclopaedia Britannica, a post he had held for 15 years. He had been instrumental in increasing the company's sales more than 30 times. For reasons of health, Mr. Powell will retire to his Colorado ranch, continuing as a Britannica director. Buck Powell, during the last three years of his leadership, brought his firm into the forefront of art sponsorship by business, assembling a collection of American painting that will remain Britannica's most effective promotion agent in the cultural field. He is succeeded by Harry Houghton, president of the Muzak Corporation.

\* \* \*

**KUNIYOSHI INFORMATION WANTED:**—In connection with its coming retrospective exhibition for Yasuo Kuniyoshi, the Whitney Museum is making a record of all his works. Ownership of most of his early paintings, prior to his joining the Downtown Gallery, is unknown. *DIGEST* readers with the needed information are requested to write Rosalind Irvine of the Whitney Museum (10 West 8th St., New York).

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# THE ART DIGEST

Vol. 22, No. 8

The News Magazine of Art

January 15, 1948

## La Tausca Opens Third Competition

ART MAY BE LONG, but it is also as elusive and unpredictable in the aggregate as women are so often accused of being. Last year the La Tausca Exhibition was turned over to the artists in its entirety and a splendid show resulted—highly selective, stimulating, and having an unusually high percentage of top-notch work.

This year precisely the same formula was used in making the selection; the prize purse was larger (\$6,750), the amounts of the awards substantially increased, and more than one-third of the artists are the same, but the show as a whole lacks vitality and is a bit on the dull side. It has a proper professional look and there are few bad pictures, but there are also too few really first-rate ones. The size of the exhibition was cut down from 96 to 62 paintings in order to accommodate the gallery space of the smaller museums on the scheduled tour, but this could have been an asset rather than a liability had there been enough "important" pictures.

The chances are that the lay public, particularly outside metropolitan areas, is going to be puzzled. At least 20 works fall definitely into the abstract classification, with a great many others leaning to a greater or lesser extent in that direction. There is experimentation all through the show, but it fails to supply the excitement and punch that can carry along the casual observer.

The first prize of \$3,000 went to Nicholas Vasilieff for *Still Life*. It is luscious in color and color harmonies, pseudo-primitive in style, and well up on the list of the currently fashionable School of Cultivated Carelessness. If



*Still Life*: NICHOLAS VASILIEFF. Awarded \$3,000 First Prize

there are any intellectual or philosophical implications—anything, in fact, beyond decoration of a sort—I missed them. Stuart Davis' *Lawn and Sky* (\$2,000 second prize) is a good abstraction because Davis never paints a bad one, but this does not rate with his best. An even more consistent, ranking abstractionist, Charles Howard, won the \$1,000 third award with *The Ancestral Mitre*, about which there should be no complaint.

*Desert at Night* by Everett Spruce (\$500 fourth prize and reproduced on the cover of this issue) is the most successful of his recent all-over designs but it still suffers from diffusion. The skilled hand of the master is every-

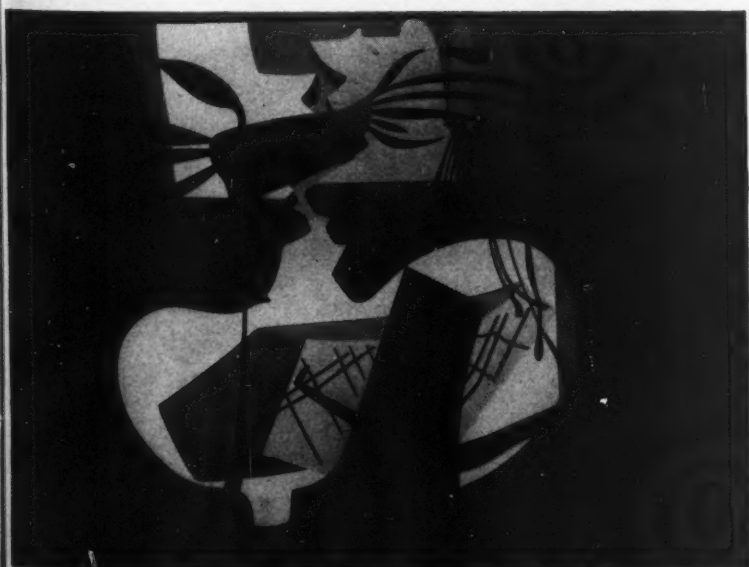
where evident in *This Is My Playground* by Yasuo Kuniyoshi (\$250 fifth prize), yet it fails to come up to his best work.

And so goes much of the rest of the show. Many of the artists who should have provided high spots contribute pictures that fall into the middle-register of their production—not bad, not particularly good.

Well known artists continue to move in new directions with varying degrees of success. John Heliker and Denny Winters cleared the fence into the abstract pasture nimbly and look quite at home there. Others, who must have felt some compulsion for change, landed precariously at a junction on the fence, and, having abandoned their former very personal styles have failed so far to acquire very incisive new ones—Fletcher Martin and Bradley Walker Tomlin, for instance.

Sticking to their familiar and very diverse styles, and well represented, are Joseph Albers, whose non-objective *Dark* is such a perfect arrangement of greys and blacks that it is an emotional as well as an intellectual experience; Alexander Brook, whose scraggly little *Urban Imp* has a universality of sorts; Adolph Dehn, who provides a satirical comment and a chuckle with his strictly non-New Look *Mothers, Wives and Sweethearts*; Karl Fortess, with a darkly dramatic landscape of a *Winter Evening*; Loren MacIver with *Mica*, a moody and lyrical abstraction that might as easily represent a cool forest pool (that is what I first saw in it); Reginald Marsh with his typical girls well disposed on the *Lackawanna Ferry*.

Also Hans Moller with *Homage to Domenico Veneziano*, gentle archaic-modern, decorative in the best sense of



*The Ancestral Mitre*: CHARLES HOWARD. Awarded \$1,000 Third Prize





*Lawn and Sky*: STUART DAVIS. Awarded \$2,000 Second Prize

the word—a very pretty tribute indeed; Fred Nagler, whose *Disciples Bathing* is admirable in figure grouping and feeling, one of his finest religious paintings; Theodoros Stamos, with a muted and strangely moving abstraction called *Archaic-Sceptre*; James Penny, with a simplified, colorful and strong *Ravine*; John Von Wicht, who lovingly portrays a *Part of My World* in a beautifully designed abstraction, and Vytlačil, whose *Still Life* has real vitality.

Russell Cowles' now-familiar *St. Francis and the Birds*, handsome in color and design, is one of his best works since he switched to a more decorative style; Bruce Mitchell employs a dash of expressionism of the Soutine variety to capture the vibrations of a *Jam Session*; Prestopino uses abstraction as a springboard in *Railroad Center* (an identical, smaller study for which is in his current one-man show) much more successfully

than in his recent Whitney entry; and Baziotes' *Blue Flower*, another abstraction in predominant pinks and greens (in spite of the title) has more content, form and pigment-interest than his controversial *Cyclops* which won the big Chicago prize.

Paintings noted by artists less well-known in this area, all employing abstraction, some more, some less, are *The Lost Kite* by William Lester, *Canyon Wall* by Loren Mozley and a *Demon in Full Dress* by Russell Twigg which is brilliant in its deep colors.

Perhaps the Heller-Deltah Company didn't come off too badly after all. However, they might be wise to take a leaf from Pepsi-Cola's book and free themselves from the decisions of juries so far as their advertising reproductions go. Most of the current winners are likely to be a little on the esoteric side for the average reader of mass-circulation magazines.—JO GIBBS.

## Van Meegeren, Famous Faker, Dies at 57

THE UNIQUE CAREER of the most successful forger-painter in art history ended abruptly last month when Hans van Meegeren, Dutch painter who crashed Rotterdam's Boymans Museum by signing Vermeer's name to his original painting, succumbed to a heart ailment in an Amsterdam hospital last Dec. 31. Death came to the 57-year-old artist one month after receipt of his sentence, a year in prison on charges of fraud.

The name of Hans van Meegeren might never have been known, while the catalogue of known Vermeer and other 17th century Dutch paintings would have been falsely enlarged, had not ironic destiny wrung an unrequested confession from the painter.

For 15 years the artist, embittered, as he persistently claimed, by criticism of his former work as "second rate," carried out his fantastic but successful plan to prove his worth and shame the

critics. By inventing a mythical Italian collection as the source of the "Vermeers" and other paintings, he was able to sell his own work to museums and collectors for approximately \$2,800,000. This money he accepted as proof of his skill as a painter, not as a forger.

According to the *New York Times* it was between 1928 and 1932 that Van Meegeren first went to Nice to plot his course. In his favor was a blind spot of 12 years in the known life of Vermeer. Anticipating the scientific and critical tests he knew would be made on such rare items as a newly discovered Vermeer, he worked out details of style, chemical content of paint and canvas, X-ray, effect of alcohol on colors and use of a lamp to detect over-lays.

In 1937 his most ambitious plan was realized: after an internationally-known art expert had certified its

[Please turn to page 30]

## Frank Crowninshield

A COURTLY, suave and distinguished old gentleman, perhaps the very last of the boulevardiers, will no longer be seen lunching in the Colony or "21" with the most beautiful, talented and socially prominent ladies or equally celebrated gentlemen. Frank Crowninshield, fine arts editor of *Vogue*, editorial advisor to the Conde Nast publications, and for 22 years editor of *Vanity Fair*, died at the Roosevelt Hospital on December 28. He was 75 years old, and had been ill for five weeks.

Mr. Crowninshield delighted in telling people that he was born in the Louvre. He was born in Paris, on the site later occupied by the Louvre department store, the natal chamber being, he figured, somewhere in the vicinity of the subsequent lingerie department. His father was Frederic Crowninshield, watercolorist, mural painter, stained glass designer and for many years director of the American Academy at Rome, who was descended from Johannes Caspar Richter von Kronensheldt, a physician who Anglicized his name when he migrated to Salem in the 17th century. Francis Welch (Frank) spent his first 11 years in Europe, then became a student at Lyon's Academy in N. Y.

There is a story that he applied for his first job with Publisher George Putnam armed with a letter from William Dean Howells and an outline of the editorial job he wanted, which suspiciously resembled that of Mr. Putnam himself. He was hired—as an \$8 a week clerk in the Putnam bookstore. In 1895 he became publisher of *The Bookman*; in 1900, the assistant editor of the *Metropolitan Magazine*, and three years later he took over the editorship of *Munsey's Magazine*.

Two important things happened to modern art in 1913. The Armory Show was held, and Crowninshield became editor of *Vanity Fair*. The former made a collector and a proselytizer out of the latter. Not one to be selfish with his enthusiasms, he spread the gospel of modern art through his wide circle of friends and lavishly dispersed it to the readers of the Conde Nast publications for the next 34 years. He made personal friends of the top French artists of the day, and bought most of his own works of art directly from their studios on his frequent trips to Europe. When, due to advancing years and a feeling of necessity for setting his affairs in order, a large part of the Crowninshield collection was sold at Parke-Bernet in 1943, it brought the astonishing (for modern works) sum of \$181,747—partly because of the glamour of the name and partly because of the high regard for his taste.

After crediting him with being the founder of Cafe Society, one of the first to mix "old line" society with members of the arts, the habitually objective and coolly factual *New York Times* stated: "Known to his thousands of friends as Crownie, New York's most extraordinary bon vivant was handsome, tall, and carried himself with Old World dignity. Given to wearing boutonnières in both day and evening clothes, Mr. Crowninshield was himself a flower in the buttonhole of a large segment of the social life of New York."



## Upon Biblical Themes

THE PAINTINGS BY B. J. O. NORDFELDT, at the Passadoit Gallery, are a surprising experience to anyone familiar with this artist's previous work. The familiar eeriness of sea and sky and stark wastes of forest and waters are here supplanted by religious subjects. It is true that *Water and Stone* in their conflict of elemental forces are characteristic of his earlier work, as is *White Goose*, a lonely figure on a lonely rock before a lonely sea. It is one of the most engaging canvases of the showing.

The innovation lies in large paintings of Biblical figures and scenes—*Lazarus* being summoned from the tomb; *Judas* brooding over his evil deed; *Christ Exhausted* under the burden of the cross, and *Jeremiah* foretelling the woe to come, which seems to be anticipated in the ruins of the background. These figures are carried out in a grey opacity of tone that imparts something of the character of sculpture, an effect that is accentuated by their rigidity of forms.

*Starlings Flocking* is another variant in the exhibition, a canvas sown with fluttering wings in tapestried pattern. In all these divergent expressions, Nordfeldt triumphs over the difficult problems that he has set himself. (Until Jan. 24.)—MARGARET BREUNING.

## Irish Academy

The Irish Academy in America is holding a large exhibition of its paintings at the Demotte Galleries, January 15 to 31, and, unlike the Fighting Irish of football fame, the participants' names reflect the aura of the Olde Sod—O'Connor, McLaughlin, McDonald and Leahy, Lonergan, Donnelly, O'Neill. Also Sir John Lavery, Jack Yeats and Sir William Orpen. The paintings themselves were not available, just before press-date, but we did catch a glimpse of a few canvases being carried in. They suggested rich, colorful romanticism in a rather academic fashion.—A. L.

*White Goose*: B. J. O. NORDFELDT. On View at Passadoit Gallery



Guitar, Fruit and Glass: GEORGES BRAQUE

## The Baroque Magnificence of Braque

THE EXHIBITION OF PAINTINGS by Georges Braque, at the Rosenberg Galleries, is so rewarding an experience that one may easily forget all the irritating consequences of recent climatic conditions. One obtains something of the same sensations from these canvases as from listening to music, because of their lyrical harmonies of space, and their linear movements that cause familiar objects to assume new and arresting guises.

The first paintings are dated 1925, a year in which Braque moved away from the rigidity of his purely geometrical designs into a curvilinear freedom that has become even more marked in later works. Yet one canvas here of 1925, *Cruche, Guitare et Fruits sur un Gueridon*, exemplifies his previous man-

ner in its severity of formalized relations—and its guitar which the Spanish Picasso introduced and Braque made an almost necessary component of cubist design.

Abandoning his early somber color schemes, in which white, black, olive green and browns predominated, the artist's palette has continued to be more and more seductive in its hues as his art tended to its later baroque, decorative character. In *Pot d'Etain et Assiette de Fruits* (1944), luscious pinks and reds melt into each other in the background enhancing the dull luster of the pewter and the colors of the piled-up fruits. *Chevalet, Vase Palette* (1938), a large canvas, possesses a striking background of gleaming blue sky glimpsed through a large window; against this brilliance, a complexity of detail and play of color is brought to a final resolution with both majesty and simplicity.

The opulence of this later work reveals the same impeccable taste that marked Braque's early restraint. The mingling of discernible objects with abstractions is effected with a personal organization of shapes and lines into a fluidity of rhythms that afford these decorative canvases a truly baroque magnificence. (Until Jan. 24.)

—MARGARET BREUNING.

## Taubes Schedule

Frederic Taubes, artist, author, lecturer, teacher and authority on painting techniques, has a busy schedule for 1948. From January through May he will deliver a series of lectures at the City College of New York, and in between these, he will give courses at the High Museum from March 1 to 15. From June 1 to 15 comes the concentrated session of the Corpus Christi Fine Arts Colony; and from June 17 to July 17 he will conduct classes at the newly organized art school of the San Diego Fine Arts Gallery. For the rest of the summer, Taubes will teach at the University of Alberta, Banff, Canada.



January 15, 1948



*Dawn in Pennsylvania:* EDWARD HOPPER

## The Enduring Realism of Edward Hopper

THERE IS A WORLD OF DIFFERENCE between the realistic painter who mirrors as nearly as he is able the detail and surface reality of the subject he has chosen, and the creative realist who searchingly presents, not the specific aspect of a single object or place but the ideal image, of which other similar scenes are but variations. In this latter and far smaller group of painters, whose approach is intellectual rather than sensual, is Edward Hopper, who is holding his first exhibition of oils in 14 years, at the Rehn Gallery.

Nearly every painting in Hopper's group, devoted to such subjects as a railroad station, an all-night coffee shop, a tourist home, will recall a similar scene to the observer. A visitor, unfamiliar with Hopper's work, might naively conclude that in each case the artist has had the amazing luck to find the best of all possible models for the subject. For Hopper fashions each picture with such a discriminating eye for significant detail and so highly disciplined a disregard for all but the essentials, that each scene, stripped bare to its soul, is more real than an actual photograph of a similar place could be.

*A Day Later:* KARL FORTRESS. On View at Associated American Artists



There are only eight paintings in the current exhibition and these cover the period of the last six years, for Hopper works slowly, producing only from two to four oils a year (the known number of works of the artist, now in his 60s, totals 80 oils and 215 watercolors). In most instances few or no preliminary studies of the picture are made, the actual plan of the work being determined long before Hopper takes brush to canvas, a working process more common among writers than artists.

In subject matter, Hopper has pursued as persistent a path as he has in style, his favorite subjects still being those commonplace scenes of town and city. But if his style is one of realism, it is a realism tempered by a poet's sense of mood and it is this quality that gives his pictures such enduring satisfaction—even when the subjects are apparently too drab for normal interest.

Expert rendering of weather and the time of day (with electric light becoming as natural a function of evening as is sunlight of day) gives further emphasis to each painting.

Among the works which already ap-

pear as classic interpretations of subjects is *Dawn in Pennsylvania* (1942; see reproduction). It exactly expresses the feeling of loneliness and strange aura of romance inspired by a deserted railroad station. *The Night Hawks*, a remarkable picture painted the same year and loaned by the Art Institute of Chicago; *Rooms for Tourists*, a portrait of a house in Provincetown (loaned by Stephen C. Clark) and the most recent work, *Summer Evening* (1947), revealing a young man and girl on a porch, are other canvases that are imaginative but accurate documents of American life.—JUDITH KAYE REED.

## Fortress Moods

PAINTINGS BY KARL FORTRESS, at the galleries of the Associated American Artists, according to the artist's own statement, are attempts to capture moods, rather than depict realistic scenes. This approach results in surrealistic, fantastic canvases, in which Fortress allows the intensity of his own emotions to condition his work. There is an eerie quality to much of these paintings, particularly those that portray devastation, such as *This Was the Place* or *A Day Later*. In his overseas service, he must have observed just such flotsam and jetsam of war, which he has reconstructed in these canvases, heightening their gruesomeness by effects of light and sharp color.

How admirably he can depict objective subjects is apparent in the handsome still life, *Grapes*. One wishes that he had applied some of this surety of forms and authority of brushwork in landscapes where clouds seem merely soapy foam or occasionally, in extended areas, earth masses seem to lose substance. But this is merely a desire that so accomplished a painter would always sustain his high level. (Until Jan. 17.)

—MARGARET BREUNING.

## Henry Mark Serigraphs

Henry Mark's large exhibition of silk screen prints, at the Serigraph Galleries until Jan. 24, reveals his progress in the medium, from his early and more conventional prints of 1941-2 through his fluid, brilliantly colored semi-abstractions to recent works that are executed with skill, freedom and imagination. In these later pictures colors are often limited to two, and black linear emphasis yields to tonal "washes" and space patterns.

Technically the pictures are highly successful examples of the "direct painting" approach; that is, the prints are worked directly on the screen, without benefit of preliminary sketches or planning. Among the outstanding works are *The Fire Bird*, a beautiful print of the late period; *In the Garden* and the series devoted to horses.—J. K. R.

## Paul Williamson

As this issue went to press distressing word was received from California that Paul Williamson died suddenly on Jan. 11, at a meeting at the Western Art Academy. Mr. Williamson had just been appointed chairman of all regional chapters of the American Artists Professional League west of the Mississippi River. (See page 32.)

## Lest We Forget

MANKIND CHOOSES to have a notoriously short memory for things unpleasant—so short that it fosters repetition. The general public prefers not to be reminded of the horrors of war and the miseries of the concentration camps, and usually the publishers, producers, dealers and the like are only too willing to protect people from what they don't want. But here and there still appear reminders of "man's inhumanity to man" and the depths to which segments of the human race can sink—in news items and magazine articles reminding us that trials of lesser, but no less ferocious, war criminals are still going on in Nuremberg; a book about the *Five Smoking Chimneys* of Auschwitz by a girl who spent three years among them and lived to tell the tale; and now in an exhibition of paintings at the Weyhe Gallery by William Pachner, the mortal remains of whose family went up in the smoke of those Nazi incinerators.

Pachner's first one-man show is both beautiful and horrible. He uses Old Master technique, frequently reminiscent of the early Flemish and north Italian schools in palette, in the use of underpainting and glazes, and even to an extent in composition and ascetic feeling. With this realistic technique he depicts, sometimes symbolically in a single figure, the very depths of human despair and suffering. But he does it so beautifully and with such dignity, with such a combination of objectivity and restrained emotion, that some of these subjects attain a monumentality not hitherto seen.

It is impossible to describe the full impact of a truck-load of anonymous victims on their way to the flaming incinerators, with only the illuminated face of one girl fully delineated; or the expression on the blackened face of the woman, her concentration camp serial number tottoed on her emaciated breast, who views her bloated captor. (Until Jan. 28.)—Jo GIBBS.

*Contemplation of Freedom: PACHNER*



Mary Oldfield: JEREMIAH THEUS

## Jeremiah Theus and Other Early Americans

THE CURRENT INTEREST in America's past continues to be reflected in the art world by more and more exhibitions of early American paintings. The Knoedler Galleries now gives us a peek into its store rooms, so to speak, with an important show of more than 20 canvases from the 18th and early 19th centuries. Not that all the pictures here are "important," but there is great variety, a number of rarities, and some major works.

Numerically, at least, Ralph Earl steals the show with three matched portraits of members of the Moses Seymour family, all excellent demonstrations of Earl's honest, sharp realism. I overheard an old lady refer to them as "speaking likenesses," and one feels sure that they are.

Gilbert Stuart, of course, remains the outstanding "name" in early American painting. There are two examples of his English Period virtuosity here, one an unusually large and excellent full-length portrait of a young girl (later the Lady Langham) standing in one of Stuart's rare landscapes. The landscape is whipped in with thin but bold, almost short-hand brush strokes. One might perceive that the artist had been admiring both Reynolds and Gainsborough.

The greatest rarity in this exhibition also happens to be one of the best paintings and, oddly, the most charming exhibit. It is the *Portrait of Mary Oldfield* by Jeremiah Theus. Now, a painting by Theus appears on the art

market considerably less frequently than, say, an eclipse of the sun, and he is represented in very few museums; so it is understandable that he is virtually unknown except in South Carolina and Georgia. Even John Thomas Flexner in his otherwise scholarly book makes the mistake of passing over Theus with a few words such as: "He was a painter without dash or inspiration or any natural ability."

An able refutation of this canard is the Theus portrait of Mary Oldfield with its warm delineation of character, its rich and colorful paint-quality with its subtle modelling, the shimmering textures of satins and lace-work. (Until Jan. 31.)—ALONZO LANSFORD.

### Memorial to Wieselthier

A memorial exhibition of ceramic sculpture and objects by the Viennese-trained artist, Vally Wieselthier, who died in 1945 at the age of 49, is now on view at the Galerie St. Etienne. Miss Wieselthier, who came to this country in 1928, combined a high degree of skill with a fanciful imagination, two characteristics that combined to make her work both accomplished and decorative. A catalogue, that accompanies the exhibition, which includes elaborate figure pieces modeled "in the hollow," exuberant animal compositions, tiles, vases, decorations on glass, etc., contains appreciative comments on her work by Frank Crowninshield, Lucian Bernhard, and Frederick Kiesler. (Until Jan. 27.)—J.K.R.





The art department of the University of Illinois for many years has been hiding its light under a comparatively regional bushel. The recently removed bushel revealed, first, a fast-growing art student body of 1,926 and a commensurate number of creative artist-teachers. The current 24th annual exhibition of the art faculty demonstrates the diverse vigor of the group, and accounts to a considerable extent for the growing importance of the department. A faculty committee selected as representative of the show Cecil Donovan's colorful fantasy, *Milk Weeds*; Charles Dietmann's decorative abstraction, *Decision*; James Hogan's restrained portrait of Margo with Braids; a surrealist *Ground of Hope* by Nicholas Britzsky; and Warren Doolittle's gouache, *Syracuse Corner* (reproduced above).

## Los Angeles Events

By Arthur Millier

HOLLYWOOD—Mid-20th Century Art, which opened recently at 1007 N. Clark St., and is this month showing the first full exhibition of paintings by Muriel Tyler, is a different kind of gallery than anything Southern California has previously seen. It is devoted to showing "advanced" art from any country or region, at the same time keeping a weather eye out for lively manifestations originating here.

The gallery resulted from a collaboration between Lorser Feitelson and Mrs. Tyler. The latter built it, the former operates it. The building has, besides the intimate, well lighted exhibition room, studio apartments for Mrs. Tyler, Feitelson, and Helen Lundeberg, all painters.

It is hardly likely that Mid-20th will attempt to rival the establishments of died-in-the-wool art dealers. Rather, it furnishes a vantage point for Feitelson's strong and beneficent influence in the local art field. As an able teacher, both of private pupils and at the Art Center School, he has discovered and fostered many real talents. His unselfish efforts have done much to make the Los Angeles Art Association a springboard for unknown artists of real promise, and his advice is much sought by collectors.

Mrs. Tyler's paintings are non-objective with an impressionist twist. Delicate forms engage in graceful "dances" in a palette-knifed atmosphere, usually of pale colors, behind which one feels deep space. These charming works are sensibly left untitled.

Mid-20th Century opened with an in-

ternational "modern" show, followed with one by Miss Lundeberg, then opened many eyes by its exhibition of fantastic and surrealist photography by local people.

February will see a joint exhibition by two young Paris painters, Herold and Henri Goetz, championed in *Cahiers d'Art*. Recent work by Eugene Berman will follow next.

## Philadelphia News

By Frank Caspers

PHILADELPHIA—The New Year, in the Georges de Braux Gallery, began on a note of sun-heartened serenity. The walls, given over to a retrospective show of canvases by Dealer de Braux's father, René de Braux, glow with the warmth and the calm of an earlier, less troubled time. Here, painted with cultivated taste and loving devotion, are villages and countrysides of France and Belgium—many of them the same ones that appear in canvases of the artist's fellow-impressionists, Monet, Sisley, Pissaro. Dating from 1888 on, the De Braux works are, in mood and idiom, richly expressive of an age now nearly gone.

Following the De Braux show, the gallery is presenting the first American exhibition of another French artist, Jacques Le Tord (through Feb. 6). Le Tord's is an individual talent. His canvases, whether still lifes, nudes or street scenes, are bright and gay. His color is vivid, vibrant; his design accomplished. There are wit and charm in these works, and a vitality of spirit that makes even so everyday a subject as *Mackerels* sparkling and fresh.

The Charles Sessler Gallery is showing, through Feb. 15, a large group of Jon Corbino's canvases, ranging from

his well-known *Bull at Topsfield Fair* to later landscapes and figure pieces. Corbino's dramatic flair for draughtsmanship is the show's dominant note, along with his experimentation with both color and media. The overall effect is one of restlessness, of a questing for theme appropriate to a robust, but not yet wholly integrated talent. Corbino achieves a moody introspective air in *Gypsies*; an agitated, swirling fantasy in *Light-house*, and a compelling design in *Strawberry Roan*.

In complete contrast are the husky, conservative canvases of Carl Gaertner, on view at the Art Alliance. Gaertner, who paints scenes of Cleveland and its environs, works in a low key. He pictures water course, land and city scenes, painting surely, and varying his brushwork and handling of pigment to suit his subject. The result is often a massive, almost monumental reality.

## Regarding Boston

By Lawrence Dame

BOSTON:—In presenting its current show of works by Alexandre Iacovleff, noted Russian draftsman-colorist, the Robert C. Vose Gallery offers a greater range than has been seen heretofore in America. Iacovleff lived and worked in Boston from 1934 to 1937 and died in Paris in 1938. The stunning portraits and earlier, almost anthropological studies of desert scenes and denizens were familiar; the mystic symbolism of his later days, when death stared him in the face, was not, and was only revealed through shipments from the Iacovleff heirs made from Paris recently.

Iacovleff could be called a near-genius. He was a supple, gracious but quiet little gentleman with a spade beard which fitted a much more sardonic nature than his. In Boston he found little happiness.

Before being lured here to teach the Museum of Fine Arts School, he had roamed Asiatic deserts with Citroen and other expeditions. Settling down in a staid milieu, where people expected him to be social as well as to teach and paint, was too much for him. For escape, he frequented the homes of other Russians and talked excitedly of being free again some day. The day came, he did not know that cancer was already gnawing at him, and he took off for Capri and Paris and an untimely end, at 51.

The artist excelled in portraiture. Primitive people appealed to him most. He dashed them off in crayon, betraying the inner fires of his talent, but never did he lose the clean, pure line, the flair for texture and the sure characterization. Comparing the Asiatic subjects—tribesmen, moguls and humble townfolk, often limned against magnificent landscape—with the burghers of Boston and Cambridge as he did them faint-heartedly, shows that "Sascha" had shackles here.

From the romantically realistic, Iacovleff emerged into a sort of dream world, where indistinct shapes performed humble tasks, such as grinding olives to make oil, or where wistful creatures gazed out of windows into

[Please turn to page 27]



## Cerebral Abstractions

ONE OF THE MOST REWARDING exhibitions in modern idiom is the group of oils and gouaches by Hans Moller, on view at the Kleemann Galleries. Like many of his French contemporaries, Moller has a keenly developed sense of taste and "rightness"—an intuitive knowledge of what will harmonize in a picture. As an intellectual painter, he is also highly skilled in matters of organization, design and color, as is evident in such studio paintings as *Homing Pigeons* and *Still Life*.

But more than this, Moller can also communicate the interest and excitement he finds in specific subjects—a talent vividly illustrated in the series of gouaches collectively titled *Bullfight*. Here, in painting that is freer than that found in the oils, is a rich pageant of the sport: the bull, an eager creature, half fantasy, half real; the late, great fighter, Manolete; the arena ringed with spectators. Whether the scene is complex or reduced to its simplest terms, the drama is always there. (Until Jan. 24.)—J. K. R.



Interior: ARBIT BLATAS

## Arbit Blatas Exhibits Scenes from Paris

PAINTINGS BY ARBIT BLATAS, at the galleries of the Associated American Artists, are concerned with interiors, scenes of Paris streets, figure pieces, all on rather a large scale, particularly the still lifes. All share a warmth of personality that the artist has poured out lavishly, not in the accepted mode of an expressionist to reveal the personality of the artist so much as to envelop these subjects with the particular qualities that he finds in them.

Blatas paints with a loaded brush at times, yet does not heap up impasto; the pigment goes on evenly with vigorous strokes and sharp definition of form that build up designs in which each detail adds to the totality.

The Paris scenes are familiar to many of us, but the paintings emphasize the life that flows through them. The figures in the dim, little *Bistro*; the fervor of the *Street Musicians*; the patient *Oyster Woman* at her stall; the

welcoming table in *Tea Time* with a child strolling about before the arrival of the guests are not descriptions, but realizations of life and living, sensitively observed and vividly set down.

The artist is especially successful in his seizure of substances, whether the opulent textures of fruit in *Compotiers*, the exact quality of stuffs in draperies and upholstery, the fragile surfaces of china; the visual experience gains by this tactile charm. (Jan. 19-31.)

—MARGARET BREUNING.

## Schnakenberg Shows

STILL LIFE, portraits and rugged landscapes provide a variety of subjects for Henry Schnakenberg's exhibition of recent paintings, at the Kraushaar Gallery until Jan. 31. Dominating the show are two striking studies of very different scenes: *Gravel Pit*, a brooding landscape of boulder-like rocks, gravel and brushwood under sky that gains drama by contrasting the overall wide expanse of the land with moving cloud, and *Roxbury Falls*, a picture that captures the rushing movement of water against rocks.

In different mood is the large *Maya*, which exchanges interpretative approach for the objective, illustrative attitude. Also contrasting with the rather dry, studious approach of most of Schnakenberg's painting is the small portrait of *F.W.*, a convincing characterization.—JUDITH KAYE REED.

*Maya*: HENRY SCHNACKENBERG. On View at Kraushaar Galleries



## Fred Meyer Debut

FRED MEYER, young Wisconsin painter whose gouaches have been noted in group shows, is having his first solo exhibition at the Midtown Galleries. Possessing a strong sense of design and humor, Meyer suits style to subject and comes up with a good group of paintings that are both attractive and accomplished, if not profound statements. Color varies from low-keyed, subtle combinations, as in the stark *Visiting Hours*, to brilliant primaries, as in the child-like *We Are Together on the Warm Side of the Hill*.

Outstanding in the show is the series devoted to nuns' activities (Meyer lived across the street from a convent school), especially the charming *First Communion*, *Ring Around the Rosie* and *Dancing Nuns*. (Until Jan. 24.)

—J. K. R.

## Watercolor Landscapes

Watercolor landscapes by Ranulph Bye, at the Bonestell Gallery, vary between fluent washes drawn thinly over the paper, as in the gay movement of *Bouncing Boats*, or the effective *Sandy Neck*, where gleaming white paper is allowed to play its part. Another variety of Bye's painting is a scene set down with soundness of substance and emphasis of forms in which it appears that pure watercolor has been bolstered up by Chinese white or, possibly, gouache.—M. B.



Maternity: DOROTHEA TANNING

## Tanning Changes

IN SOME OF HER MOST RECENT WORKS Dorothea Tanning, exhibiting at the Julien Levy Gallery, appears to be deserting conventional surrealism for a painting style at once more original, more lyric and more abstract. And in these new canvas the change takes very good and appealing shape.

Included in the group of works in this new style are the cool, flowing *Tempest in White* and a smaller *Crepusculum* that comes close to ignoring subject matter entirely in favor of pure arrangement of color, form and move-

ment. More or less bridging the gap between these and her earlier style, which combines meticulous rendering of objects in unusual relationships, is *The Guardian Angels*, a big, brooding canvas that attains the grotesque grandeur of early German landscapes.

In older style are other fine works that prove Miss Tanning's ability. *Maternity* is a large mother and child composition that, but for such touches as those inevitable doors, indications of limitless space and a human face on a shaggy poodle, would pass as impressive realistic painting.

—JUDITH KAYE REED.

## Bronx Artists Guild

If there are any organizations that are more active in exhibiting members' work than the Bronx Artists Guild, we don't know about them. For the past 25 years the Guild has held four, sometimes five, shows a year—usually one at the 8th Street Gallery, two at the Bronx Zoo and another in Yonkers.

The current exhibition at 8th Street is much of a piece with the previous ones, although one or two of the artists have broken away from the traditional enough to do a little mild experimenting with pigment and arrangement. In a generally conservative show of untroubled landscapes, some still lifes and a few figure pieces, we noted, among the watercolors, Charlotte Livingston's *Lighter at Seaview*; T. Edward Karlson's meticulously rendered, light-suffused entries and Rose Nedwill's circus scenes; among the oils, a ballet *Rehearsal* by Angus MacNaughton, an impressionistic *Path to the Sea* by John Karpick. (Until Jan. 18.)—J. G.



Natalie Paley as Ophelia:  
PAVEL TCHELITCHEW

## Tchelitchew Found

MANY PEOPLE know Pavel Tchelitchew mainly for his tricky and rather monumental painting, *Hide and Seek*, in the Museum of Modern Art collection, wherein hordes of children begin to appear, the more one looks at what had seemed to be a painting of a large tree.

This picture has an equally interesting antecedent in a painting of Tchelitchew's entitled *The Clown*, now being shown at the Durlacher Gallery. It was painted in 1929 and depicts a large standing figure, in which appear many other individual figures and forms. The whole thing evokes great feeling of tragedy, is somber and limited in palette, in contrast to the light and gay *Hide and Seek*. Almost 20 years ago, when it was exhibited by Tchelitchew's dealer at a renowned French gallery, Jean Cocteau was heard to remark, "This is not a painting, but a puzzle," whereupon the dealer severed his connection with the artist.

Despite this, Tchelitchew apparently felt he was on the right track, for he has continued to see children in trees, human figures within mountains and fairies at the bottom of his garden.

The point of this exhibition of Tchelitchew's paintings at Durlacher will be missed if you don't notice the dates on the catalogue—1925 to 1933. In 1925 the artist had just left his native Russia and settled in Paris. The first painting he ever exhibited in Paris—*Basket of Strawberries*—is shown here. It is a rather simple, straightforwardly painted picture with no tricks. In fact, the artist continued, off and on, to paint rather literally, as evidenced by *Seated Spahi* (1930) and an exceedingly expert gouache, *The Bathers* (1933).

But the present now-you-see-it-now-you-don't theme also appears in several early canvases, notably *Still-Life*, *Clown* (1930), a title which might well have dropped the comma, as the clown is made up of a cord shopping-bag, a chair and several odds and ends. (Through Jan. 31.)—ALONZO LANSFORD.

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## PRINT MAKERS: OLD AND MODERN

By the Staff of the Digest



*Citizens of the Square: HENRY RALEIGH*

### Honoring the Memory of Henry Raleigh

HENRY RALEIGH was a born artist, touched with genius, and he remained one until his tragic death by suicide a few years ago. An enormously popular illustrator, he made fabulous amounts of money, particularly during the 20s, but it is doubtful if very many out of his vast audience realized the full scope of his talents judged from a fine arts point of view. A memorial show of his work, now on view at the Society of Illustrators, includes both his published illustrations and the graphic work done for his own amusement or personal satisfaction. Here is the proof, for those who need it, that he could have very easily cleared the barrier between illustration and fine art, as did Homer and Glackens earlier, and John Atherton today, when that obstacle was at an all-time high.

A tremendously vital, dynamic and engaging Irishman, endowed with an almost flamboyant extent with all the assets and some of the more colorful liabilities of the Irish temperament, Raleigh cut a swath wherever he went or whatever he did. A Californian, he studied, along with his boyhood friend Theodore Keane (later dean of the Chicago Art Institute school), at what

is now the California School of Fine Arts. On coming to New York he worked for the New York *Herald*, then turned to magazine illustration.

Even some of the slicker illustrations shown have mood and the superb drawing line that is always right, and was as natural to Raleigh as breathing. With these facilities he could create tension, drama, the ups and downs of love and delineate character, all the while suffusing his scenes and subjects with the personal brand of glamor that the customers loved so well. Even his bums had a romantic aura.

Freed from consumer-demand for glamor, Raleigh could in his non-commercial work be sharply satirical in the Forain-Daumier sense, or portray stark human tragedy—hunger, destitution or despair—in figures that bespeak the same kind of compassion that motivated so much of Kaethe Kollwitz' work. He loved people, with a special affection and understanding reserved for the unhappy and underprivileged. These exhibits, as well as the near-legendary personality about which literally thousands of stories are woven, should serve to keep his memory deservedly green. (To Jan. 23.)—JO GIBBS.

### One Hundred Best Prints

The yearly custom of the Society of American Etchers (etc.) to select 100 prints from its annual exhibition for showing at the Grand Central Art Galleries is a good one, and it has never seemed better than this year, for several reasons. The seven or eight hundred prints spread through numerous galleries on several floors at the National Academy, a couple of months ago, did give the artist a break by showing about everybody worthy of exhibition, but it was too bewildering and endless a maze to interest the general public. The present selection from that over-sized show is compactly exhibited in a single fair-sized gallery, where the condition of the feet do not dull the clarity of the eye.

Also, this year, you will remember, the Society admitted, for the first time, lithographs, wood-engravings and other media. This makes for more variety and balance in the current sampling. Too, the present selection is extremely judicious, making virtually an all-star show of "names" represented by their better works. Modernism is in the minority, but holds its own very well. One might wish for more color, but what there is of it is good. (Until Jan. 24.)—A. L.

### Heintzelman Honored

Arthur W. Heintzelman, outstanding American etcher and Keeper of the Prints at the Boston Public Library, has been awarded the medal of the Chevalier de la Legion d'Honneur by the French Government. The presentation was made by Ambassador Henri Bonnet at the French Consulate in Boston before Consul Albert Chambon and guests.

Mr. Heintzelman is well known in France. His work is represented in many private and public collections, including the Luxemburg Museum and the Bibliotheque Nationale. He is a member of the Societe Nationale des Beaux Arts, the Societe Gravure Originale en Noir and Les Graveurs Francais, and has been active for 20 years in arranging exchange exhibitions between France and America.

ARTHUR W. HEINTZELMAN



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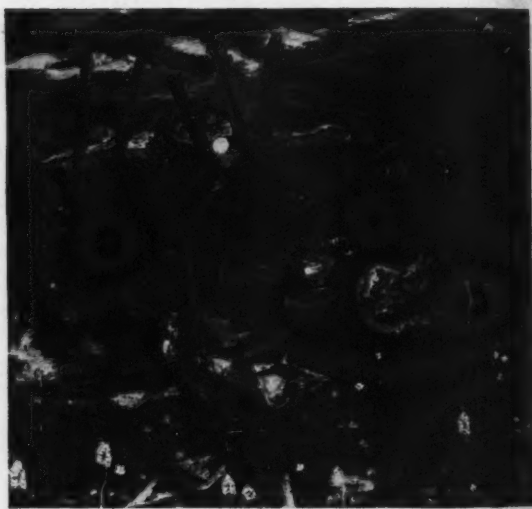
*Clown:* HENRY KALLEM  
On View at Opportunity Gallery



*Dining at Mme. Verdurin's:* ANGNA ENTEN  
At Newhouse Galleries



*Railroad Center:* GREGORIO PRESTOPINO  
On View at A.C.A. Gallery



*Ominous Night:* ESTHER ROLICK  
On View at the Seligmann Galleries



*At Artists Gallery*  
*Clown with Top Hat:* WALTER PHILIPP



*Experimental Landscape:* JIMMY ERNST  
On Exhibition at the Laurel Gallery



# FIFTY-SEVENTH STREET IN REVIEW

By the Staff of the Digest

## Prestopino Without Figures

Since the writer is somewhat allergic to Gregorio Prestopino's figure pieces, it is good to report that they are in a decided minority in his current show at the A.C.A. Gallery. Prestopino, living under the Queensborough Bridge, Long Island City, makes use of its gargantuan structure in many ingenious and successful devices. The arches of the superstructure, the piles and the roadways figure in striking composition.

The artist heightens the somewhat stark statements of his canvases by his use of sharp, contrasting colors. In *Evening Rhythm* a red bus is crossing the roadway of the bridge, a green bus passing underneath, a group of figures is glimpsed at street level in a café. Through the use of ellipses in the design and unexpected touches of green and orange, the whole scene becomes dynamic. The same use of ellipses in securing the sense of movement is evidenced in *Railroad Center* where ovals of converging and diverging tracks wheel towards and from each other. *Bread and the City* is a fantasy that has significant connotations. In all the work Prestopino displays original ideas and a forceful, personal idiom of artistic language. (Until Jan. 31.)—M. B.

## Automatic Pollock

You have to hand it to Jackson Pollock; he does get a rise out of his audience—either wild applause or thundering condemnation. Something must be said for such a performance, if only for the virtue of positiveness. At least two foremost critics here and in England have recently included Pollock in their lists of the half-dozen most important of America's "advanced" painters; other equally prestigious authorities have dismissed him, at least verbally, with an oath. It will be interesting to see the reactions to his present exhibition at the Betty Parsons Gallery.

Pollock has said that Thomas Benton was a good teacher because he taught him how not to paint like Benton; that he doesn't is startlingly patent. Pollock's current method seems to be a sort of automatism; apparently, while staring steadily up into the sky, he lets go a loaded brush on the canvas, rapidly swirling and looping and wriggling till the paint runs out. Then he repeats the procedure with another color, and another, till the canvas is covered. This, with much use of aluminum paint, results in a colorful and exciting panel. Probably it also results in the severest pain in the neck since Michaelangelo painted the Sistine Ceiling.—A. L.

## Promising Debut

Nicholas Muzenic, a young painter and instructor at Black Mountain College, is holding a promising debut exhibition at the American British Art Center, until Jan. 24. Although influences in his recent work are many and varied, ranging from his fellow-teacher and former mentor, Josef Albers, to

classic Greek art and back again to contemporaries like Henry Moore, Muzenic presents a unified exhibition that is distinguished by his fine, restrained palette, clear-headed approach to modernism and a personal design for harmony.—J. K. R.

## Tschacbasov Students

Tschacbasov is one of the all-too-few good artists who takes his teaching with equal seriousness. From the 500-odd students he has taught in the past three years, he has formed a group of 29 particularly promising ones, who are exhibiting one or two pictures each at the Argent Galleries, January 19 to 31. These paintings are generally bright, active, and well stocked with personal fantasy-symbolism, demonstrating Tschacbasov's psychiatric approach, but not necessarily his technique.—A. L.

## Cyrus Thomas Debut

The paintings now on view at Durand-Ruel constitute a first one-man show for Cyrus Wood Thomas. They are high key, broadly conceived depictions of various human types radiating an irreverent, though certainly not irrelevant, sense of humor. Decidedly caricature in flavor, they employ the "fine-art" vocabulary in paint-quality, color and texture. "All the world's a stage and all its player's clowns" seems to be this artist's credo. (Through January 31.)—A. L.

## Success Story

Walter Philipp's gouaches of clowns, at the Artists' Gallery, possess the appeal of first-hand knowledge. Philipp, before his entry into this country, was on the vaudeville stage and knew such performers so well from daily association, that he has been able to recall them from memory. Working as a waiter, he held his first exhibition in a local delicatessen where he is employed.

The artist has presented his figures to appear in a moment of suspended movement, ready to step back into their acts, an amazing feat. Vitality and individual interpretations of their roles give arresting interest to the whole group. If anyone recalls the marvellous *Cirque d'Hiver* of former Paris days, he will recognize one of the celebrated Fratellinis here immediately. In fact, all the paintings impress one as veracious portraits of these accomplished performers. It is almost impossible to single out special examples, yet *Clown with Flower*, *Brothers in Grease Paint*, and *Clown with Top Hat* might well be cited to indicate the artist's imaginative skill and his sound technical ability in brushwork and line. It is gratifying to be informed by Director Hugh Stix that the entire show was sold the first day. (Until Jan. 16.)—M. B.

## Paintings of New York

Paintings of New York City by Emeline Hayward North, at the Salpeter Gallery until Jan. 31, seek to convey the contrast between the impersonal, concrete world of the city with

the ever-intimate detail of the men and women who live in it, an ambitious project the artist is not yet up to carrying out. A student of Joseph Floch, Miss North naturally shares his interest in building and terrace views but her strongest paintings are the smaller, more personal studies like *Church at Kingdon*, which is successfully executed with fresh color and charm, and gains by exclusion of her rather amateurishly-drawn figures.—J. K. R.

## Attractions at Argent

Paintings by Alfonso Vila Shum were first seen in New York in 1946, reflecting the artist's native Spain and his travels in Latin America. Now, Shum is again showing a group of his oils and drawings at Argent Galleries, in which we find some of the same pictures seen in 1946, and a number of others reflecting the same approach—tropical-hot color, massive simplification of detail and heavy texture. But there are a few paintings here that indicate considerable growth in the direction of richer (rather than hot) color, and the important realization that there is a difference between composition and mere arrangement.

In the front gallery at Argent is a two-man show of watercolors by Leonora and sculptures by Theodore Larocque. The watercolors are mostly devoted to flowers and still life in a Chinesesque manner, the sculpture to various domestic animals. (Through Jan. 17.)—A. L.

## Watercolors of South America

Watercolors made during a South American voyage provide a colorful and convincing view of the landscapes and seaports visited, by George Heuston at the Ferargil Galleries until Jan. 26.

Fresh color and clear delineation of form receive equal emphasis in the pictures, which cover a wide variety of places, from Venezuela in the east, along the north coast of Columbia and down the Pacific as far south as Chile. Outstanding in the group are a view of a "besbol" game at the Caribbean Olympics in Barranquilla; a vivid portrayal of the rain-proof buildings huddled on Nob Hill, Buenaventura; the attractive *Beach at Caribe* and a group of studies of river boats.—J. K. R.

## Powell Turns Abstract

Leslie Powell's paintings used to be gentle and lyrical representations of nature. But like many another artist known as a literalist (Thomas Benton and the late Frederick Waugh are rather startling examples), Powell has for some time been experimenting with abstraction, both in paint and in sculpture. Some of the results are now being shown at Carlebach Gallery. In many instances, Powell has done both a sculpture and a painting on the same abstract theme. Such works are exhibited together and form an interesting exposition of abstract problems. Powell's touch is on the light side, the results decorative and somewhat theatrical. (Through Jan. 17.)—A. L.

## Frank Senior in Village

Twice a year the Village Art Center has an open exhibition, the prize-win-

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ners in each medium being awarded a one-man show. A winner last fall was Frank Senior, who now fills the downstairs gallery of the Center with his watercolors. This is the first I have seen of Senior's work, but probably not the last. He is exceptionally adept in this medium, turning out landscapes of various seasons and locales with seemingly no effort at all. They are bright and decorative. (Thru Jan. 17.)—A. L.

### Poignancy in Mixed Media

Paintings by Molla Moss, at the Willard Gallery, are executed in that vein of child-like observation and poignancy that can be either very appealing or very irritating, and it is to Miss Moss' credit that the majority of her exhibits (which could have been better edited) fall more often into the first category. The rounded head of *Indian Girl* (from the Hildegard-Sosenko collection); the tender essay on the mother and child theme in *Proud* and the fanciful *Bride* are works in which the technique of mixing oil, crayon and watercolor on paper yields attractive results. Incidentally, Miss Moss is one artist who has recently turned from—not towards—abstraction in favor of a more personal idiom. (To Jan. 31.)—J. K. R.

### More of Kallem

Perhaps the easy cynicism of many artists who believe that most big money awards in national exhibitions are "fixed" was somewhat confounded by this year's Pepsi-Cola First of \$2,500 going to Henry Kallem, whom most of the art press described as "unknown." Not as a result of that award, but coincidentally, Kallem had been selected for a one-man show at Pepsi's Opportunity Art Gallery and undoubtedly those people who so severely criticized the Pepsi Award will come to check their judgment.

Kallem is unquestionably a talented and promising painter, but in this exhibition he appears to be searching for the right direction. It is generally conceded that nothing here is as good as his prize-winner, but there are several canvases with a similar approach—indeed, *Portrait of a House* is a like treatment of the same subject.

Kallem almost ignores form, concentrating on color, which is rich, somewhat complicated and emotional. When the demands of composition become pressing, he lacks decisiveness, but, at least in some cases, the color is able to carry the picture. Perhaps the encouragement of his recent award will give a needed conviction and consistency. (Until Feb. 8.)—A. L.

### Esther Rolick at Seligmann

Esther Rolick, talented 25-year-old New York painter, who is already represented in the Los Angeles Museum and other collections, is holding her second exhibition at the Seligmann Gal-

leries. An imaginative painter who can find equally exciting material in such diverse scenes as the stairway of a Greenwich Village rooming house or an exuberant Western landscape, Miss Rolick attacks each picture with boldness and gusto. And in most cases her enthusiasm and sensual approach is backed up by an inherent sense of pattern and color. (Until Jan. 23.)—J. K. R.

### From Stage to Gallery

Gladys Lloyd Robinson, who is having a one-man show of her paintings at the Bignou Gallery, is Mrs. Edward G. Robinson, known on the stage, several years ago, as Gladys Lloyd. Last year Mrs. Robinson took an extensive plane trip through Brazil, Argentina and Peru, became so excited by the color that she hastily acquired oil paints and began painting in that medium for the first time in her life. The results are quite remarkable.

These canvases reflect a vital, forceful personality, an intelligent perception and cultivated taste. The palette-knife technique and the hurried impasto of the paint sometimes gives rise to certain crudities, but this is the exception rather than the rule. Upon completion of this showing, Mrs. Robinson is taking the pictures to Paris for exhibition. (Until Jan. 24.)—A. L.

### Detroit Watercolorist

John Gelsavage is a Detroit watercolorist having his first New York showing at the Arthur U. Newton Galleries, through January 28. He takes his Nature rather straight, but presents it in a colorful, poetic manner. A word should be added for the exceptionally good frames, which the artist has fashioned from highly finished, cut-out plywood.—A. L.

### Anne Wienholt

When Anne Wienholt received a traveling scholarship in Australia in 1944, she took it quite literally, traveling all over America, and to England, Italy and France. Some of the paintings that she did in the meantime are being shown at the Ashby Gallery and reveal an exciting and fertile art personality which appears to be struggling for synthesis and conciseness. (Through January 25.)—A. L.

### Emily Winthrop Miles

An exhibition of sculpture by Emily Miles, at the galleries of French and Company, has been arranged by Marie Sterner. Whether in heroic-size pieces, such as *Hymn to the Sun*, or in the graceful dancing figures on a small scale, the artist shows that she has thoroughly mastered the alphabet of anatomy so that she has complete assurance in her building up of form.

There are two excellent portraits, one in terra cotta in low relief, *Carl Newland Warren*, that displays a fine

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appreciation of scale in its adjustment of planes, and a bronze head, *Vladimir Radeef*, a forceful presentation of personality.

The small romantic figures, such as *Ballade*, *The Damsel* or the double-figure piece, *Dance Pattern* are distinguished by a fluency of gesture and a delicate, yet sure, balance in their suspended poses. Three terra cotta panels of nudes, *Yesterday*, *Today*, and *Tomorrow* form handsome decorations in their rhythmic patterns. (Until Jan. 17.)  
—M. B.

Jimmy Ernst at Laurel

Sons of famous fathers frequently are handicapped by a psychological hazard—particularly when they choose the same profession. If this potential hindrance has bothered young Jimmy Ernst, it certainly isn't evident in his work. Both father Max and his son work in modern idiom, both are accomplished technicians, and there the similarity ends. Whereas papa is best known for his surrealist explorations of the dark recesses of the Freudian id, Jimmy's work always seems to be on the sunny side of the psychological fence.

Jimmy's third one-man show, now on view at the Laurel Gallery, is as pleasant to look at as it is difficult to describe. Subtle colors run to cool greys and blues with yellow and red accents here and there, expertly brushed on canvases that occasionally have remarkable depth. The artist's chief weakness remains composition—he has a disconcerting habit of breaking his designs in two, sometimes horizontally and sometimes diagonally. Incidentally, if the visitor is puzzled by a string "construction" in the entrance gallery entitled *Enstring No. 3*, another in the main gallery designated *Enstring No. 1*, and wonders what happened to number two, he should look at the ceiling. Director Chris Ritter says the price is 50c for the string and \$500 for installation.—J. G.

Myrwyn Eaton Gouaches

Gouaches by Myrwyn Eaton, at the Binet Gallery, reveal the artist's skill with his medium, which he uses freely with emphasis on sweeping rhythms and fluid pigment. Although the show includes a few still life and figure compositions, it is easy to see that Eaton is happiest when he is painting landscape, which he treats with romantic enthusiasm.—J. K. R.

Leibovitch of Canada

Norman Leibovitch, young Canadian artist, is showing a varied group of canvases at the Norlyst Gallery. There is surprising contrast to be found between his Quebec landscapes, pleasant and quietly romantic, and his figure studies on Jewish themes, which reveal more strength and originality. (Until Jan. 17.)—J. K. R.

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## Illustrated Books

"AN ART EVENT OF FIRST IMPORTANCE," says James Johnson Sweeney of the sale of the Carlton Lake collection of modern French illustrated books, which will be held at the Parke-Bernet Galleries on the afternoon and evening of January 27. In fact, Mr. Sweeney has written a catalogue foreword that practically amounts to a monograph on French *éditions de luxe* and their close relation to art, rather than literature, in contradistinction to English books.

Philip James is quoted as saying that in France "texts are taken lightly as a jumping-off place for free imaginative constructions; drawings wander with delicious abandon into areas of printed text; margins are violated with witty *remarques*; and color is used frequently, lavishly and without regard to cost.—One is not, of course, intended to read books the size of a lectern Bible. Their appeal is essentially visual."

Among these visual delights that make up "a well-rounded, carefully selected, highly representative collection of the best modern French book illustration" are, for instance, all the books illustrated by Rouault, including one of the ten copies on *Japon Impérial* paper of the 1922 *Les Clowns*. Also appearing for the first time in a public sale in America are the first four books illustrated by Segonzac. There are such rarities as Lautrec's *Au Pied du Sinai* (1898); Bonnard's early *Petites Scènes Familiales pour Piano* (1893); a unique set of proofs of Jean Cocteau's *Dessins*, entirely corrected by the artist; the plaque, Fernand Fleuret's *Eloge de Raoul Dufy*, illustrated by Dufy; and Luc Decaunes' *L'Indicatif Présent ou l'Infirmes tel qu'il Est* with a signed frontispiece by Picasso, one of 25 copies. Another "first" on the American market are three examples of the work of Paul Bonet, France's most distinguished bookbinder.

On the following evening, January 28, modern French prints will be sold. Also from the Lake collection.

## Sale at Kende

A SALE of etchings, engravings, lithographs, drawings and ivory miniatures, some of the items from the estate of Arthur B. Davies, will be held at the Kende Galleries of Gimbel Brothers on the afternoon of January 17.

The Americana section includes a large selection of Currier & Ives lithographs, among them *The U. S. Frigate Constitution*, *Sloop Yacht "Volunteer," The Gem of the Pacific*, a portrait of Washington, *Washington Taking Command of the American Army, 1775*, *Washington at Princeton, January 3, 1777*, and the important *Surrender of Cornwallis*.

Rembrandt is represented by 11 etchings, including two of the beggar prints, a portrait of his mother, and one of the four illustrations for *Daniel's Vision of the Four Beasts*; Toulouse-Lautrec by his *Elles* and *Confetti* lithographs; Whistler by *The Lime Burner*, *Black Lion Wharf* and *The Adam and Eve Tavern*; Boldini by his etching of *Whistler Asleep* and Zorn by *Shallow*. Other graphic work is by Boilly, Debucourt, Brockhurst, Benson, Pennell, Cameron, Peret and Briscoe.

Featured among the drawings are *Horseman in a Courtyard* by Wouwerman, *Fire in the Temple* by Spranger, a *Landscape* attributed to Josua Graaf, *The Fall of the Giants* from the School of Guilio Romano, studies for *Leda and the Swan* by Saint-Aubin, *Portrait of a Young Woman* by Portail and *Portrait of Rollin* by Lancret. The only oil painting in the sale is *Cows in the Pasture* by Tait. The collection is now on exhibition.

## The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the *Plan Art Galleries*; P-B stands for *Parke-Bernet Galleries*; and K indicates *Kende Galleries*.

Matisse: <i>Le Bouquet d'Anemones</i> (P-B, Bradley) New York Dealer	\$4,900
Sisley: <i>La Route de Saint-Germain</i> (P-B, Bradley) South American Dealer	4,500
Renoir: <i>Villefranche Vue de Saint-Jean</i> (P-B, Bradley) California Collector	4,000
Matisse: <i>Figure in an Interior</i> (P-B, Bradley) California Collector	2,800
Raffaelli: <i>Devesy Arch, New York</i> (P-B, Bradley) South American Dealer	1,800
Ingres: <i>Raphael et la Fornarina</i> (P-B, Bradley) M. A. Linah	1,700
Utrillo: <i>Montmartre</i> (P-B, Bradley) New York Collector	1,700
Della Robbia: <i>Virgin and Child with the Infant St. John</i> (P-B, Goelet) M. V. Horgan, Agt.	1,100
Breughel: <i>The Harvesters</i> (P-B, Larsen) Schoneman Galleries	3,900
Rubens: <i>The Holy Family</i> (P-B, Larsen) Private Collector	3,300
Wright: <i>Abraham Lincoln</i> (P-B, Rockefeller) George Mulligan	2,800

### Sculpture:

Houdon: <i>Voltaire, Sans Perruque</i> (P-B, Rockefeller) Chester Dale	11,000
Houdon: <i>George Washington</i> (P-B, Rockefeller) Private Collector	2,500

Black Granite Head of Amon-Ra, 18th Dynasty (P-B, Mansoor) H. V. Horgan, Agt.	\$1,800
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Limestone Portrait Head of King Tutankhamen, 18th Dynasty (P-B, Mansoor) Private Collector	1,500
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Two Usabti of the Priest Amenemhat, 18th Dynasty (P-B, Mansoor) Private Collector	1,800
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Marble Statuette of Bozer, Egypto-Roman (P-B, Mansoor) Private Collector	900
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Marble Torso of Aphrodite, 3rd Century B.C. (P-B, Mansoor) Private Collector	750
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Græco-Roman Marble Torso of Aphrodite, 2nd Century B.C. (P-B, Mansoor) Private Collector	650
--	-----

Portrait Head of King Sennusert I, 12th Dynasty (P-B, Mansoor) F. Kouchakji	650
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The Art Digest



## Auction Calendar

January 15, 16 and 17, Thursday through Saturday afternoons. Plaza Art Galleries: French and English furniture, glassware, porcelains, oil paintings, rugs, from the apartment of the late General Robert Lee Bullard, others. Now on exhibition.

January 17, Saturday afternoon. Kende Galleries at Gimbel Brothers: Etchings and engravings, lithographs, drawings, miniatures, from the estate of the late Arthur B. Davies, others. Now on exhibition.

January 19 and 20, Monday and Tuesday afternoons. Parke-Bernet Galleries: Japanese prints, Part I, from the collection of the late Carl Schrabatadtter. Many Hiroshige prints, including *Monkey Bridge*, two well-known triptychs and examples of the Flower and Bird series. Work by Kiyonaga, Sharaku, Utamaro, Toyokuni, Shunsho, Shunzei, Harunobu, Hokusai, Shunman, Yeishi, Yasanobu, Kiyomitsu, Koryusi, others. Exhibition from Jan. 15.

January 19, Monday evening. Parke-Bernet Galleries: Hispanic-Americans, collected by F. Bayard Rives. Literary and historical works, rare books, first and early editions. Exhibition from Jan. 15.

January 20, Tuesday evening. Parke-Bernet Galleries: First editions of 18th century English authors, collected by Herbert L. Carlebach. Works by Blackstone, Boswell, Burney, Chesterfield, Fielding, Goldsmith, Johnson, Richardson, Smollett, Sterne, others. Color plate books. Exhibition from Jan. 15.

January 22, Thursday evening. Parke-Bernet Galleries: Old Masters and paintings of other schools, consigned by Dr. Silvain S. Brunschwig, estate of Julius Kayser, other sources. Exhibition from Jan. 17.

January 22, 23 and 24, Thursday through Saturday afternoons. Plaza Art Galleries: American furniture, glassware, porcelains, clocks, hooked rugs, from the estate of Peter Tower, others. Exhibition from Jan. 19.

January 24, Saturday afternoon. Parke-Bernet Galleries: English and American furniture and decorations, from the estate of the late Elizabeth V. King. Hepplewhite inlaid mahogany serpentine-front sideboard, eight Sheraton carved mahogany and green leather dining chairs of Drawing Book design, an early Georgian tall-case clock, William III silver lighthouse coffee pot, a pair of George III wrought silver wine coolers and a pair of George III silver oval platters. Chinese semi-precious mineral carvings, porcelains and pottery. Table porcelains and Oriental rugs. Exhibition from Jan. 17.

January 27, Tuesday afternoon and evening. Parke-Bernet Galleries: Modern French illustrated books from the collection of Carlton Lake. Books illustrated by modern French painters including Bonnard, Chagall, Chirico, Degas, Derain, Dufy, Forain, Laurencin, Maillol, Matisse, Miro, Picasso, Redon, Segonzac, Toulouse-Lautrec, Vertes, others. Books illustrated by Rouault, mostly on large paper, other art books. Exhibition from Jan. 22.

January 28, Wednesday evening. Parke-Bernet Galleries: Modern French color and black and white prints, from the collection of Carlton Lake and a New York collector. Examples by Bonnard, Dufy, Degas, Chirico, Desplau, Forain, Maillol, Mallarmé, Matisse, Miro, Picasso, Redon, Rouault, Segonzac, Toulouse-Lautrec, others. Exhibition from Jan. 22.

January 29, Thursday evening. Plaza Art Galleries: Etchings and engravings, sold by the order of the Concord (Mass.) Art Association. Exhibition from Jan. 26.

January 29, 30 and 31, Thursday through Saturday afternoons. Plaza Art Galleries: Furniture and decorations from the estate of Alice McCoy Hamilton. Exhibition from Jan. 26.

January 29, 30 and 31, Thursday through Saturday afternoons. Parke-Bernet Galleries: English furniture, property of Mrs. John Russell Pope, others. Queen Anne examples; Sheraton sideboards, tables, carved and inlaid mahogany breakfront bookcase; Chippendale, Hepplewhite and other Georgian secretaries, chests of drawers, mirrors. Georgian and early American silver. European and American 19th century paintings. Porcelains, Chinese ceramics, linens, laces, Oriental rugs. Exhibition from Jan. 24.

February 4 and 5, Wednesday and Thursday afternoons. Parke-Bernet Galleries: Chinese art collected by the late Guy M. Walker, others. Semi-precious mineral carvings including *fei-ts'ui* and white jade *koro*, vases and statuettes; Chinese and Japanese ivory carvings. Porcelain and pottery from the Tang to the Ch'ing dynasty; K'ang Hsi red coral porcelains. Pieces from the Morgan collection include two Ch'ien Lung reticulated eggshell porcelain hexagonal lanterns, Pre-Han and Sung bronzes, Chinese and Gandhara stone sculptures, Coromandel lacquer screens. Exhibition from Jan. 31.

February 6 and 7, Friday and Saturday afternoons. Parke-Bernet Galleries: English and American furniture and decorations, property of Mrs. Fitzhugh McGrew, others. Mirrors from the collection of Sir John Temple Bart, first Consul General to the U. S., and from the house he bought from Aaron Burr. Chippendale, Hepplewhite, Adam and Regency cabinetwork. Exhibition from Jan. 31.

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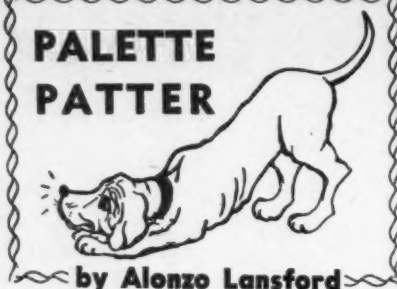
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## PALETTE PATTER



The National Institute of Arts and Letters has finally gotten around to honoring the veteran landscape painter, Daniel Garber, with membership. Others have long recognized Garber's pre-eminence in his specialty, that of portraying trees, including that anonymous, frustrated student at the Pennsylvania Academy, several years ago, who painted on the men's room wall: "Barns are painted by fools like me, but only Garber can paint a tree!"

More recently, just last month in fact, an organization of frustrated artists in St. Louis united to denounce the St. Louis Museum for showing an exhibition of local paintings which, they said, were "appropriate only in out-houses!" Little did they realize what a long and sometimes honorable tradition out-house art has. Most of the best murals and mosaics rediscovered in lava-covered Pompeii and Herculaneum are of that category. (I am somewhat unfamiliar with plumbing facilities in ancient Sumerian and Egyptian architecture, so can't take you back any further than Roman times.) Titian and other great 16th century Venetians did some of their best work for the Doges' boudoirs, work which clearly comes under the so-called out-house category. Then skipping to modern times, you should see the mosaics and murals in the bathroom of the apartment which Isadora Duncan had designed for herself on Manhattan's 59th St., and which is still there, along with some fascinating plumbing gadgets. (Walkowitz did not do the murals.)

But the most recent to-do about bathroom art occurred the other day at the American Art School. Some drawings appeared on the men's room walls and a hasty meeting of the faculty was called. After solemnly examining the offending drawings, it was generally agreed that they showed the influence of William Gropper. Next day, when his class met, Gropper said sternly: "It is a source of great mortification to me to realize that I have been teaching a bunch of out-house artists. But what's more important, the draftsman-ship in those drawings is terrible!"

Some years ago, one of America's best known and highest priced mural painters was doing a series of murals in the State Capital Building of one of our Southern states. The paintings depicted various dramatic scenes from the state's history, and in one of them showed a number of soldiers on horse-

back. Now the Governor was fascinated by a real, live artist at work, and hung around all the time giving unsolicited advice and directions, generally making a nuisance of himself. The harried artist stood it only so long. Then, one night, he painted a large portrait of the Governor over the stern end of one of the horses, using quick-drying medium, then repainted the horse's end on top of it, using very cheap and impermanent pigment. When he told me about it, the artist ended with, "And I hope the old so-and-so lives for ten or fifteen years, long enough for him to see himself appear in his natural habitat—that horse's rump!"

Speaking of impermanent pigment, Lew Tilly, who now teaches at Colorado Springs, once submitted a painting to an exhibition at Savannah's Telfair Art Galleries, of which this writer was the Director, at the time. The jury—I believe it was composed of Alexander Brook, Sidney Laufman and Charles Leonetti—reluctantly rejected the picture. As it was taken away, the canvas was turned around, revealing another picture on the back, obviously a sketch, but showing great verve and spontaneity. The jury called the painting back and soberly examined the reverse side, accepted it for the show. Realizing that *that* painting hadn't been submitted, I called up the University of Georgia, where Tilly was a student-instructor, and obtained his bewildered approval to show the reverse painting.

Then I explained that I would have to fill out another entry blank, and what was the price of this picture. "Oh that thing on the back is just a sketch done in impermanent pigment," he explained. "I shouldn't charge but about a fourth of the price of the picture on the front side." So I put the price at \$50, and then hoped it would sell so I could see how Tilly would deliver one of the paintings without giving away the other. Unfortunately it didn't, and I'll never know.

It is the habit of Americans to think of art in the abstract idiom as French, or at least European (as indeed it is historically). Now, we're beginning to wonder. Last season when Minna Citron had a show of her abstractions in Paris, Jean Cassou, Director of the Museum of Modern Art in Paris, wrote a catalogue foreword in which he spoke of abstraction as typically American. And now we get this anecdote from the Harry Salpeter Gallery:

A middle-aged gentleman recently came to the Gallery, asked to see abstract paintings. He said it was his intention to buy one, although he emphatically didn't like that kind of art. He was shown everything of an abstract nature in the place, with no reaction. Then it was suggested that perhaps he should buy a painting in a more realistic style, something he would like and understand. "No," replied the gentleman. "You see I am here on a trip from South Africa. We have artists there who produce good realistic paintings, but if I am to bring anything from New York it naturally has to be abstract." We're still wondering!



# Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

## NATIONAL SHOWS

### Brooklyn, N. Y.

2ND NATIONAL PRINT ANNUAL. Mar. 22-May 23. Brooklyn Museum. Open to all artists in U. S. Work due Feb. 24. For further information write Una E. Johnson, Curator, Dept. of Prints, Brooklyn Museum, Eastern Parkway.

### New York, N. Y.

5TH ANNUAL EXHIBITION NATIONAL SERIGRAPH SOCIETY. Mar. 29-Apr. 24. Serigraph Galleries. Open to all artists. Jury. Prizes. Fee for non-members \$1. Work due Mar. 7. For further information write Doris Meltzer, Director, Serigraph Galleries, 38 West 57 St., New York 19.

11ST ANNUAL EXHIBITION AMERICAN WATERCOLOR SOCIETY. Feb. 9-Mar. 1. National Academy Galleries. Open to all artists. Jury. Prizes total \$900. Entry fee to non-members \$3. Work due Jan. 29; must be delivered by artist or agent. Exhibits sent by express or mail accepted by W. S. Budworth & Son, 424 West 52nd St. and Hayes Storage & Packing Service, 305 East 61st St. For further information write Walter L. White, 106 Newbold Pl., Kew Gardens 15, L. I., N. Y.

INTERNATIONAL COMPETITION FOR DESIGN OF LOW-COST FURNITURE. Jan. 5-Oct. 31. Sponsored by the Museum of Modern Art and Museum Design Project. Open to all artists. Jury. Grants and Prizes total \$50,000. For further information write Edgar Kaufman, Jr., Dir., Dept. of Industrial Design, Museum of Modern Art, 11 W. 53 St., New York 19.

### Philadelphia, Pa.

22ND ANNUAL EXHIBITION OF AMERICAN WOOD ENGRAVING, WOODCUTS & BLOCK PRINTS. Feb. 6-27. Print Club. Open to American artists. Jury. Prizes total \$150. Entry fee 50c to non-members. Entry cards due Jan. 19. Work due Jan. 21. For further information write Print Club, 1614 Latimer St.

### Portland, Me.

65TH ANNUAL PORTLAND SOCIETY OF ART. Mar. 7-28. L. D. M. Sweat Museum. Media: oil. Open to all American artists in U. S. Jury. Entry fee \$1. Entry cards and work due Feb. 21. For further information write Bernice Breck, Sec'y., 111 High St., Portland 3.

### Rochester, N. Y.

150TH ANNIVERSARY OF LITHOGRAPHY EXHIBITION. April. Rochester Memorial Art Gallery. Open to all lithographers. Jury. Cash awards. Entry fee \$1. Entry cards and work due Feb. 20. For further information write Secretary, Print Club of Rochester, c/o Memorial Art Gallery.

### Seattle, Wash.

NORTHWEST PRINTMAKERS 20TH INTERNATIONAL EXHIBITION. Mar. 10-Apr. 4. Seattle Art Museum. Open to all artists. All print media. Jury. Purchase prizes. Entry fee \$1. Entry cards due Feb. 16. Work due Feb. 18. For further information write Harold E. Kessler, Sec'y., Northwest Printmakers, 1738 E. 91st, Seattle 5.

### Washington, D. C.

53ND ANNUAL WASHINGTON WATER-COLOR CLUB. Mar. 7-29. National Museum. Open to all artists. Media: watercolor, graphic arts. Jury. Prizes. Entry fee \$1 for non-members. For entry cards and further information write Mrs. Lyn Egbert, 201 E. Thornapple St., Chevy Chase, Md.

### Wichita, Kan.

1948 DECORATIVE ARTS-CERAMICS EXHIBITION. Apr. 17-May 16. Wichita Art Association. Open to living American craftsmen. Media: textile weaving, silver-smithing, metalry, jewelry, ceramics. Jury. Prizes total \$400. Entry fee \$2. Entry cards & work due Mar. 31. For further information write Mrs. Maude G. Schollenberger, 401 N. Belmont Ave.

## REGIONAL SHOWS

### Athens, Ohio

6TH ANNUAL OHIO VALLEY OIL & WATER-COLOR SHOW. Mar. 1-31. Chubb Gallery, Ohio Univ. Open to residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Jury. Prizes total \$600. Entry cards due Feb. 16. Work received Feb. 1-16. For further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio Univ.

### Burlington, Vt.

18TH ANNUAL NORTHERN VERMONT ARTISTS' EXHIBITION. Mar. 5-28. Flem-

ing Museum. Open to all Vermont residents; by special permission to artists who spend some time in Vermont during the year. Media: oil, watercolor, pastels, etchings, charcoal, sculpture. Write to Harold S. Knight, 15 Nash Place.

### New Haven, Conn.

ANNUAL EXHIBITION NEW HAVEN PAINT & CLAY CLUB. Mar. 8-26. Work due Feb. 26, to agent, A. A. Munson, 275 Orange St. or N. H. Free Library. For further information write John D. Whiting, 291 Edwards St.

### New Orleans, La.

ANNUAL EXHIBITION OF ART ASSOCIATION OF NEW ORLEANS. Mar. 1-28. Delgado Museum. Open to members (dues \$5 per year). Media: painting, sculpture, graphic arts, crafts. Jury. Prizes total \$700. Work due Feb. 14. For further information write Delgado Museum, City Park.

### West Palm Beach, Fla.

30TH ANNUAL PALM BEACH ART LEAGUE. Feb. 27-Mar. 7. Watercolors & Graphic Arts; Mar. 19-28. Oil & Sculpture. Norton Gallery & School of Art. Open to members (dues \$5.) Jury. Prizes total \$300. Entry cards and works for both exhibitions due Feb. 18. For further information write E. R. Hunter, Director, Norton Gallery.

## SCHOLARSHIPS

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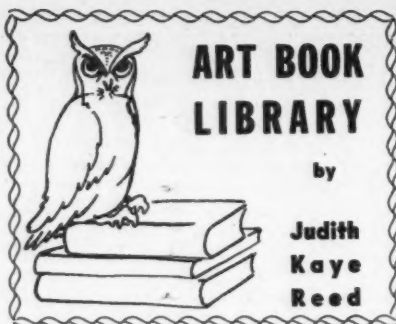
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*American Painting*

"American Painting: First Flowers of our Wilderness" by James Thomas Flexner. 1947. Boston: Houghton Mifflin Co. 355 pp. Illustrated. \$10.00.

For too long, real understanding and appreciation of Colonial American art has been the private enthusiasm of a small group of students and scholars, while the larger art public was content to trade traditional snobbish ignorance for a faddist affection that partook more of amusement and condescension than sincere understanding. Even historians, who might be expected to ignore the verdict of esthetes, have dismissed Colonial art in a few words, many of them incorrect. (The Beards' classic, *Rise of American Civilization*, for example, devotes only two paragraphs to art and these include nine errors of fact.) Our literary pioneers have fared better, perhaps because literary critics are more catholic in their appreciation than are art writers. Nevertheless, artists in America were established on a professional basis 75 years before Washington Irving's *Sketch Book* put America on the international literary map.

All of which makes James Thomas Flexner's excellent book the more valuable, enhancing as it does both our knowledge of early American life and of art.

A Life-in-American Prize Book, written on a Library of Congress Grant-in-Aid For Studies in the History of American Civilization, the volume is the most comprehensive and authoritative work on pre-Revolutionary American painting that has yet appeared, and for that alone will be widely heralded. But since the book is written for a general audience from the dual viewpoint of social and art historian, it is also fascinating reading and should send more than one reader off to his nearest museum or historical society to re-evaluate those 17th and 18th century paintings with a fresh vision.

In his chronological history, that begins with such anonymous painters as the Freake and Mason Limners (whose works are dated in the 1670s) and closes with the departures of Benjamin West and John Singleton Copley for England, in 1759 and 1774 respectively (migrations that marked the end of a period in American art as it did in history, and for the same reasons), Flexner presents a challenging picture of Colonial American life. And while some scholars will inevitably disagree with certain of his conclusions and art students with his estimates of individual painters, his general interpretation is

scholarly, intelligent and convincing.

Among the false premises Flexner happily discards is the supposition that the Puritan attitude was unfavorable to the development of art. On the contrary, art flourished from the start—in Boston during 1679 to 1690, for example, there were at least five artists painting for a population of 14,000, no mean proportion of artist to public. And it must not be forgotten that, later, West was sent to Europe to study on funds subscribed by his merchant neighbors. Copley hesitated to leave the country when advised by Sir Joshua Reynolds that . . . "You would be a valuable acquisition to the art and one of the first painters in the world provided you could receive these aids before it was too late in life and before your manner and taste were corrupted or fixed by working in your little way in Boston," because, as he wrote to West in Europe, "I should be glad to go to Europe but cannot think of it without a very good prospect of doing as well there as I can here." He added, "You are sensible that 300 guineas a year, which is my present income, is a pretty living in America."

As to colonial society being purposefully insular in attitude, Flexner emphasizes the eager cordiality shown to foreign ideas (foreign artists were so well received that at least one native-born painter advertised a false European birthplace to insure commissions.) On the rather meaningless question, "Was American painting American?" Flexner intelligently replies that it was as American as the population was American, that it vigorously reflected, as does all art, the life of the people that produced it. And since American colonial ideas and concepts, along with some new ones, the art of the Colonies presented modification and adaptations of these ideas and suited them to conditions in the New World. In connection with this question of American originality of style Flexner raises another interesting one. Until further research has been made in the field of English and other folk art (as opposed to English court style) it will be impossible to decide what qualities are American and what were carried over from regional English art.

Another important departure from conventional thought is Flexner's assertion that portraiture was not the exclusive art of the times. Since he evidently could not locate enough of such other painting for proof by reproduction, he quotes many contemporary sources on the subject.

In 1690 a Virginian willed "three pictures in the parlor and 25 pictures of scenes in the hall"; in 1720 the *Boston Gazette* announced a public venue of a collection of choice pictures fit for any gentleman's dining room or staircase, while Hesselius' one-time partner, John Winter, advertised to Philadelphians in 1771 "One landscape of cattle going out in the morning . . . another landscape representing evening . . . also a fire piece representing a large pile of buildings on fire . . ." and in 1760 the *Boston News-Letter* reported that a thief had looted a burnt house of "two small pictures of dead game in their proper colors."

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## Tracing Influences

ENGLISH 18TH CENTURY PAINTINGS and drawings from the collection of John Mitchell of London, at the Harry Shaw Newman Gallery, are intended probably to indicate the influences of these artists upon early American landscape painting. But the scope of the exhibition is really of greater amplitude, for it includes Dutch and Flemish works by artists who exerted definite influence on English art. Consequently, the showing cannot be assessed as exemplifying one facet of interest, but manifold ones.

A landscape, *View of Chichester* by Smith of Chichester, is the work of an artist whose dates almost exactly parallel those of Richard Wilson, a fact which suggests that Wilson's distinction as "founder of English landscape painting" might be questioned. This canvas, however much it echoes Claude Lorrain, and in some degree Poussin (just beginning to come back into fashion) is a genuinely sensitive depiction of the English scene.

Influences are discernible everywhere, in fact. In a landscape by Constable (1815), there is more than a little similarity in the receding view to Corot's early Italianate manner (such as the *Claudian Aqueduct* in the British National Gallery). It also echoes Poussin in its architectural structure; there is even a hint of Constable's final freedom of forms and striking luminosity that was to lead to impressionism.

*View of Rochester*, a harbor scene by Peter Monomy, a Dutch painter and one-time pupil of William Van der Velde, possesses a decidedly Dutch character, although the artist was long resident in England. A charming landscape by James Stark, who studied under Crome, indicates how decidedly the English countryside inspired these 18th century artists.

One of the high spots of the exhibition is a tondo, *Isle of Wight* by George Morland. A smuggler himself, this ideal smuggler's cove was probably familiar to him. If Morland's lively rustic and sporting subjects have tended to obscure his gifts as a painter of landscape, this scene should restore him to his rightful place. On exhibition until Jan. 31.—MARGARET BREUNING.

## Regarding Boston

[Continued from page 14]

another world. The mystic, possibly spurred by knowledge of his fatal malady at the last, ousted realism completely in the final phase as seen at Vose's. The precisionist of autrefois peopled his papers and canvases with eerie, almost demoniac shapes, floating mistily and sometimes surrealistically. Here a master experimented, perhaps desperately against a deadline, seeking new freedom of expression in a language likely meant only for himself.

Robert Vose staged the first Iacovleff shows in Boston, more than 10 years ago, and has been a champion of the Russian's supremacy ever since. To him, essentially a classicist, this blend of gorgeous color, intellectual content and sure knowledge is a harmonious meeting of the conservative with the modern. Many others feel likewise, including your scribe.

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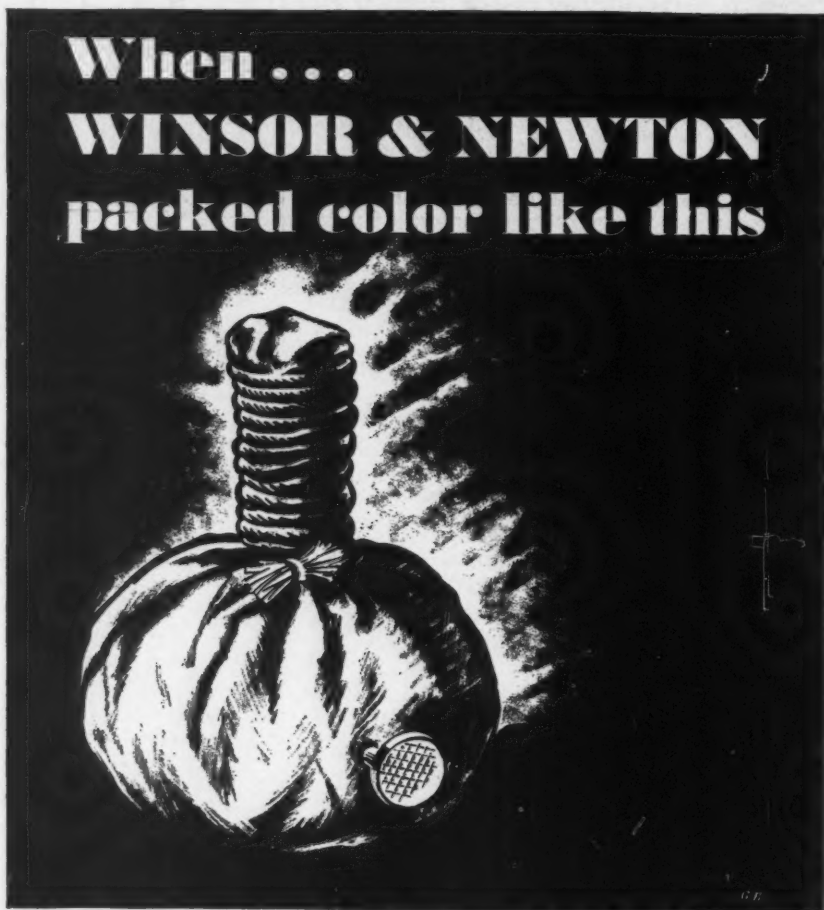
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## A Modern Viewpoint

By Ralph M. Pearson

### Our National Parks—Mona Lisa's Moustache—French Tapestries

Our national parks are in danger of being decimated by a partial return to private exploitation. Bills are now before Congress to remove some 56,000 acres of primeval forest from Olympic National Park and similar amounts from other parks. The lumber operators are sponsoring these bills. The Department of the Interior is opposed to all of them. Fred M. Packard, Field Secretary, National Parks Association, in a letter dated Dec. 4, 1947, and published in the New York Times about Dec. 16, reports these bills are but the entering wedge of a planned campaign by business interests to recapture large areas of the public domain for private profit; he explains the devastating effects on the national resources if the campaign is successful and warns that public concern and action is the only way to stop it. Our great parks are a demonstration of civilized living. Their protection concerns every individual and organization connected with art. Write your Congressman and the House Committee on Public Lands, Washington, D. C.

Mona Lisa's Moustache by T. H. Robsjohn-Gibbings is an easy book to review. Its author has discovered that the Pre-Raphaelites and some modern artists have been preoccupied with magic and the occult. He builds up an elaborate case against magic and occultism, then blandly smears his findings over the whole Modern Movement. If he had concentrated his attack on the targets to which it applied his book would have been amusing and perhaps valuable as an illumination of one segment of art activity. But, built as it is on an obvious fallacy of all-inclusiveness, it becomes suspiciously like a defense mechanism to protect his own profession of interior-decorator-designer from the competition of the modern-artist-designer. In a recent interview, Gibbings gave no place whatever in contemporary life to artists of any brand; the drafting board, he said, is the only school needed by the modern designer. His writing is effective, if the fallacy is ignored; he assumes a camouflage of good-natured tolerance while placing his TNT charges on what some will consider the weakest elements in the contemporary art structure. Unlike Mr. Gibbings, I would give a place under the sun to the magical and occult in art as one of many manifestations, and study it to find virtues as well as faults. His title is either vulgar or smart-alec; his book fits snugly under the latter heading.

The French tapestries at the Metropolitan demonstrate a parallel decline in art values to that in painting and sculpture. In the earliest works shown, art transcends technique. From the late fifteenth to the mid-nineteenth centuries art declined as techniques gained a fantastic ascendancy. In our century came the revival of the art and the relegation of techniques to supporting role.

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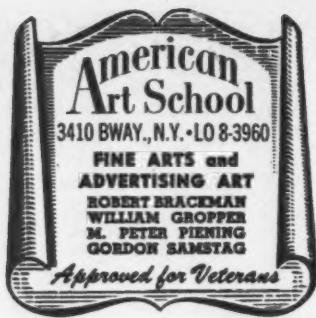
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## Van Meegeren Dies

[Continued from page 10]

authenticity, his original painting, *The Supper at Emmaus*, with Vermeer's signature, was purchased by the Boyssmans Museum, where it became a stellar attraction. Frank Jewett Mather, Jr., in his *Western European Painting of the Renaissance*, termed it one of Vermeer's finest efforts. And added a critic, "From the point of view of psychological penetration it exceeds any of Vermeer's known painting."

During the war the brooding Dutchman continued painting, and selling, pictures in the style of 17th century masters and it was not until the liberation of Holland that an accusation—political, not artistic—forced Van Meegeren to reveal himself.

Among Van Meegeren's purchasers had been the late Reichsmarshal Hermann Goering who actually paid \$256,000 for *Christ and the Adulteress*, also signed Vermeer. Faced with post-liberation charges that he had aided the No. 2 Nazi in looting Holland of prized Dutch art—a crime of collaboration punishable by death—Van Meegeren confessed.

What would have resulted had Van Meegeren lived to serve his term and resume painting under his own name is a question that will intrigue art critics and historians as long as this sensational case is remembered. That the Dutchman was an exceptionally skilled painter there can be no doubt. He had set out to fool the art experts (a traditionally skeptical group) and he did. For that some critics will never forgive him—like the one quoted in the *New York Times* who peevishly explained: "We failed to see the lack of real religious sense in Van Meegeren's work because we, no more than he, live with our Bible daily in our hands. He could have been a successful commercial artist, that is all."

But fairer minded persons will not dismiss the questions so easily, for these pictures were not forgeries (technically expert copies of Vermeer's works) but original compositions, conceived and executed by a 20th century painter in the style of a famous 17th century master.

Was Van Meegeren a great creative artist whose tragedy it was to be born out of his time and whose consequent true development was thwarted by adverse criticism? Or was he only an unusually skilled painter with nothing to say on his own, one who required the crutch of another man's style to give his work significance?

## Rosenthal Scholarship Winners

A jury comprised of Hermon More, Raymond Dowden and Russell Cowles met on January 12 and selected the following winners in the Philip Rosenthal-Brooklyn Museum Art School Competition: Paul E. Beattle, painting; Leona Pierce, painting; Warren A. Kisch, painting; Gerhardt Pahl, painting; Louis Shima, sculpture; and William D. King, sculpture.

Entries came from as far away as Brussels. The winning works and others are exhibited at RoKo Gallery through January.

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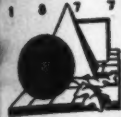
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### Evelyn Marie Stuart Says:

The strip-tease act of Modern Art might learn a lesson from Gypsy Rose Lee. It began with the discarding of surface detail and progressed to the dropping of drawing, thence to the Impressionist theory that there is no such thing as composition, finally to roughening up the body of art under Expressionism; then it dropped beauty and charm. At the end nothing remained but "creativity," which was cast aside in the abstract, until we are faced with a strip-tease involving the discarding of the very flesh of art (which is beauty and meaning) and its bones (which are pattern and structure). Meanwhile Pavel Tchelitchev came along with pictures that look like old anatomical charts showing the circulation of the blood stream. Maybe these are signs that we are on our way back to a living art again and the strip-tease of modern art is on its way to oblivion with other discards of an age that has learned to destroy wholesale and to move faster and faster without acquiring any knowledge in its speedy travels—and getting nowhere. The truth, as usual, is likely not in either extreme but in the mean.

### Berlin Newsletter

[Continued from page 4]

a party. I fixed up 24 boxes of goodies and they all had ice cream and cake and played games and sang carols in the original German text. Surprising how many of the artists had children during the capitulation days.

I have just finished my first series of lectures on American art at the Information Center, a Government sponsored organization to give the Germans something of American literature, music, cinema, architecture, etc. I thought it was rather ridiculous to address them in English, but with the help of Helmut Lehmann-Haupt of MFA & A, we managed fairly well, taking turns in the two languages. Also we had an excellent selection of colored slides. Since the Germans had heard nothing about American art for years, it was something of a pioneering job.

There is something so intense about a German audience. They seem to have no sense of humor, everything is so deadly serious, I tried to wedge in a few good stories, but with the first dead-pan reaction, I did some swift mental editing. You couldn't feel that the audience was with you, but you certainly knew they were there by their grim, silent faces. The only disappointment was that the slides ended too soon. Nothing new had been added in ten years. I told them I would write to America for more recent slides. Does anyone have any current color slides on American art? In fact, does anyone have anything to give?

Note to my readers: I will accept any contributions for the needy German artists and their children. Clothing, shoes, artists' materials, food, medicine. My address:

Helen Boswell Howard,

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### 20 Years—Two Decades

With this issue, your League is rounding out its 20th year—twenty years of service to the artists of America. You have reason to be just a little proud of your organization. In that time many others have come and gone. One artist-group with the same personnel has appeared under six different alias designations.

The League has kept on its steadfast way, finding amusement in the promises of these newer groups to do what it has already done. It has continuously grown until for some years it has been by far the largest art organization in the country. This in spite of general chaotic conditions and constantly mounting costs.

Probably we should not go too deeply into this now for we suspect your Board will want your correspondent to make this the subject of his talk at the Annual Dinner on Feb. 21. Besides, your League has done so many things

that Mr. Boswell could not find space in the back rooms of his magazine to chronicle them. All of us can definitely know the League has justified its organizers and done a great deal more than they had expected of it.

### Now It May Be Told

Arrangements have finally been completed and it may now be announced that the Annual Dinner Meeting of the League will be held as usual at Salmagundi Club, New York, Saturday evening, Feb. 21.

Moreover, we have already had the first call for four places from one of our largest manufacturers of artists materials. These people know the great work the League has done in behalf of the manufacturers in our color program, and what significance this meeting holds, and the distinguished company which will attend it.

The program will be announced in our next issue. It promises to be especially

interesting and notable. It isn't too early to call Miss Kelley and place your reservations.

### Important Announcement

To keep up with its growth and to prepare for expansion and greater accomplishment, your Board has constantly been seeking for those who could and would help in this effort. They have been rewarded in their search and now take pleasure in making this announcement:

Paul B. Williamson of San Francisco, who was brought onto the Board a year ago, has now been elected and has consented to serve as Regional Chairman of our Chapters west of the Mississippi.

Edgar Malin Craven of New Jersey has been elected Regional Chairman of Chapters east of the Mississippi. At the same time Russell J. Conn, also of New Jersey, has been elected National Membership Chairman. Both of these gentlemen have done outstanding work in connection with our aggressive and progressive New Jersey Chapter, while Mr. Williamson has performed an unbelievable amount of work on the Pacific coast.

It is becoming more evident that the United States embraces a lot of art territory and it is necessary to divide this territory for a closer contact if we are to secure greater blessings for the local artists. Further announcements will be made shortly.

### How Fair Is Fair?

Our life is not all in rosy tints. Occasionally some "progressive" person slaps his hand over our lay-out and



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messes it around on our canvas. Pledged at our beginning to fight for fairness to all artists, which we have tried our best to do, we have been criticized and threatened, and dire things have been prognosticated for us.

We keep a file of such offerings. Fortunately there are not a great many of these and do not require any large file, but we wish to keep and cherish them for the reason, chiefly, that they thoroughly justify the course we have pursued.

Something came up in the news recently which made something click in our memory. A sizzling criticism came in to another section of the League. So we dug in our files. Sure enough, there it was from this same writer, dated more than five years ago. He then wrote:

"I hope you will go back to your business," he fired at us, "And leave the — jury alone. If you do not, the League's days of usefulness are numbered." (period and end of quote).

That is almost two thousand days since this psychic person read his crystal ball for us. This has not added to our faith in this clairvoyant business. Certainly it can not add greatly to his own faith in his prowess when he realizes that the League is still in business and that it has considerably increased in numbers and prestige.

It was this "prestige," used he declared for a sinister purpose, which prompted the second letter. His first was because the League protested a jury in a much publicized competition for a mural. This jury was entirely of one kind. All we did was to print this fact and to advise the other class of art that they stood no more chance than that snow dog which allegedly chased that asbestos cat. Certainly we were not to blame if the competition was not the success it had been hoped for.

The League has not espoused any one kind of art at any time. It has been insistent on fairness to all. It is therefore not surprising that we have, as have other organizations, been showered with letters from those who feel they have a grievance.

#### Many, Many Thanks

The League is gratified at the way American Art Week has come to be a national event, recognized in the press news columns as well as in its picture features and by its comic artists. Radio has for years chronicled it, but it is now becoming a feature with its artists. This is public recognition and the Board of the League gives thanks for this splendid co-operation which is of inestimable value to our artists and the art of the country.

#### The Show Me State Shows Them

How important and deep seated American Art Week has come to be is exemplified in a letter from Jessie Beard Rickly of St. Louis.

Miss Rickly is asking that more consideration and active support be given to this event and speaks of its being sponsored for many years by the American Artists Professional League and says she has been impressed by the response from the public, business and civic interests, and that with more publicity and wider support it could be the greatest stimulus to American art. Writes Miss Rickly:

"In 1947, Art Week was initiated here by a group of the 'Missourians,' by asking all artists and others of the city to participate. They believe it merits the support of all truly cultural agents.

"Mayor Kaufman issued the proclamation, the newspapers and magazine *Prologue* gave it space. The City Art Museum and art galleries arranged special exhibitions as did the stores which displayed works of art in their windows and some displays throughout the shop—paintings, abstracts, mobiles, sculpture, masks, jewelry, wood carving, etc."

Supplementing this we have reports which show there were 14 exhibitions at the many museums and galleries. Seventeen of the foremost St. Louis stores had window displays. During the week there was Open House at 14 studios and galleries where painters and sculptors gave demonstrations.

What an impetus this must have given to the artists and art patrons in one of the largest of our American cities. We wish it were possible to give a more complete review, for here is a splendid example of what may be done elsewhere. *Prologue*, the St. Louis magazine of art, gave splendid reviews of the activities, and the League is appreciative and grateful for this support of American Art Week.

—ALBERT T. REID.

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**AKRON, OHIO**  
Art Institute To Feb. 12: 20th Century Art.

**ALBANY, N. Y.**  
Institute of Art To Feb. 8: *The Arts of the Near East.*

**ANDOVER, MASS.**  
Addison Gallery To Feb. 9: Hans Hofmann Paintings and Drawings.

**ATHENS, GA.**  
Univ. of Ga. Jan.: Lamar Dodd.

**ATLANTA, GA.**  
High Museum Jan.: European and American Masterpieces.

**BALTIMORE, MD.**  
Museum of Art To Feb. 4: 10 Painters of the Pacific Northwest.

**BOSTON, MASS.**  
Brown Gallery To Jan. 24: Sibley Smith, Watercolors.

Copley Society Jan.: Oils and Sculpture by Menner.

Doll & Richards Jan.: Contemporary American Paintings.

Guild of Boston Artists Jan.: Watercolors by Carroll Bill.

Institute of Modern Art To Feb. 21: Ben Shahn.

Mirski Gallery Jan.: Contemporary American Paintings.

Charles Smith Gallery To Feb. 15: Kahlil Gibran Paintings.

Society of Ind. Artists Jan.: 15th Annual.

Stuart Gallery Jan.: Modern American Paintings.

Vose Galleries To Jan. 24: Iacovlev Exhibition.

**BUFFALO, N. Y.**  
Albright Gallery To Feb. 1: Picasso Lithographs; The Patteran.

**CAMBRIDGE, MASS.**  
Harvard Univ. To Jan. 23: Theo van Doesburg Retrospective Show.

**CHARLOTTE, N. C.**  
Mint Museum Jan.: Maurice Golubov Paintings; W. Behl Sculpture.

**CHICAGO, ILL.**  
Art Institute Jan.: Explaining Abstract Art; Maz Beckmann Drawings.

Associated American Artists Jan.: Clinton King, Paintings.

Gallery Studio To Jan. 27: Ernest Delchan Oils; Philip Platt.

Palette & Chisel Academy To Jan. 27: Watercolor Annual Exposition.

**CINCINNATI, OHIO**  
Art Museum To Feb. 1: Masters of Printmaking.

Taft Museum From Jan. 26: Fact & Fantasy; Harold Nash Ceramics.

**CLEARWATER, FLA.**  
Art Museum Jan.: Florida Federation of Art Circuit Exhibition.

**CLEVELAND, OHIO**  
Museum of Art To Feb. 1: 12th National Ceramic Exhibition.

Town & Country Gallery To Jan. 24: Charles Burchfield Watercolors.

**COLORADO SPRINGS, COLO.**  
Fine Arts Center To Feb. 15: Dutch & French Paintings. Loan Show; Navajo Sand Paintings.

**DALLAS, TEX.**  
Museum of Fine Arts To Feb. 1: Xavier Gonzales; Bill Bomar.

**DAYTON, OHIO**  
Art Institute Jan.: Ivan Mestrovic, Sculpture & Drawings.

**DENVER, COLO.**  
Art Museum To Feb. 29: Exhibition of Theater Arts.

**HOUSTON, TEX.**  
Museum of Fine Arts Jan.: Corot to Picasso; Wayman Adams.

**INDIANAPOLIS, IND.**  
Herron Institute To Feb. 1: Contemporary American Paintings.

**LOS ANGELES, CALIF.**  
Associated American Artists To Feb. 8: Modern French Tapestries.

Cowie Galleries Jan.: Contemporary American Paintings.

Decker Studios Jan.: Contemporary American Paintings.

Gallery Mid-20th Cent. Art Jan.: M. L. Tyler Paintings.

Hartwell Galleries Jan.: Contemporary American Paintings.

Hatfield Galleries Jan.: Modern French and American Paintings.

Stendahl Galleries Jan.: Ancient American, Modern French Art.

Taylor Galleries Jan.: Ernest Lohr; Ben Messick.

Vigreveno Galleries To Feb. 5: Lally Reinhardt; Howard Warshaw.

**LOUISVILLE, KY.**  
Art Center Jan.: Fred Farr, Pottery; Ben Zion, Paintings.

Speed Museum To Feb. 4: Art of India; American Prints, 1947.

**MANCHESTER, N. H.**  
Currier Gallery To Feb. 2: Charles Wheeler; Ansel Adams.

**MILWAUKEE, WIS.**  
Mil-Downer Jan.: Dong Kingman.

**MINNEAPOLIS, MINN.**  
Institute of Arts To Feb. 1: Picasso Lithographs.

Walker Center Jan.: Idea House; Paintings, Sculpture, Jade.

**MONTCLAIR, N. J.**  
Art Museum To Feb. 15: Contemporary Paintings; Rembrandt.

**NEW ORLEANS, LA.**  
Arts & Crafts Club To Jan. 24: Zygmunt Haupt Paintings.

Delgado Museum To Jan. 27: Pedro Figari Paintings; Ceramics.

**NORFOLK, VA.**  
Museum of Art To Jan. 28: Painting in France 1939-1946.

**OAKLAND, CALIF.**  
Art Gallery To Feb. 1: Alexander Nepote; Louis Bassi Siegrist.

Mills College To Feb. 9: Mexican Photography, Painting, Drawing.

**PASADENA, CALIF.**  
Art Institute To Feb. 13: Encyclopedia Britannica Collection.

**PHILADELPHIA, PA.**  
Academy of Arts From Jan. 25: 143rd Oils & Sculpture Annual.

Art Alliance To Jan. 25: Carl Gaertner, Oil Paintings.

Artists Gallery To Jan. 25: Jacob Chalfin, Paintings.

Coleman Gallery Jan.: Herbert Barnett, Paintings.

De Braux Gallery To Feb. 6: Jacques Le Tord, Paintings.

Print Club To Jan. 28: 20th American Lithography Annual.

Sessler Gallery Jan.: Jon Corbino.

Woodmere Gallery To Jan. 25: Dutch, Belgian, Spanish Paintings.

**PITTSBURGH, PA.**  
Carnegie Institute To Feb. 22: Gimbel Pennsylvania Collection.

**PITTSFIELD, MASS.**  
Berkshire Museum Jan.: Alfred Steiglitz, Photographs.

**POUGHKEEPSIE, N. Y.**  
IBM Country Club To Jan. 22: 60 Americans Since 1800.

Three Arts Jan.: Clark Smith.

**PROVIDENCE, R. I.**  
Art Club To Jan. 25: Work by Contemporary Artists.

Cont. Artists Gallery To Jan. 24: Work by Elizabeth Slater.

Museum of Art To Jan. 25: Painting in the Ancient World.

**RICHMOND, VA.**  
Museum of Fine Arts To Feb. 22: Metropolitan Museum Loan Show.

**ST. LOUIS, MO.**  
Carroll-Knight Gallery Jan. 20-31: Painters of Missouri.

City Art Museum To Feb. 7: Contemporary European Prints.

**SACRAMENTO, CALIF.**  
Crocker Gallery Jan.: Leonard Scher, Watercolors; Old Masters.

**SAGINAW, MICH.**  
Art Museum To Feb. 15: American Painting from Colonial Times.

**SAN ANTONIO, TEX.**  
Witte Museum To Feb. 8: Ninth Texas General.

**SAN FRANCISCO, CALIF.**  
City of Paris Jan.: Paintings by Artists of the Northwest.

Legion of Honor Jan.: Dan Rhodes, Ceramics; Carrier-Bresson.

Museum of Art Jan.: Picasso, Matisse, Orozco.

**SANTA FE, N. M.**  
Modern Art Gallery Jan.: Contemporary Paintings and Sculpture.

Museum of N. M. Jan.: Paintings by New Mexico Artists.

**SPRINGFIELD, ILL.**  
Art Assoc. Gallery Jan.: Drawings by Maurice Sterne.

**TOLEDO, OHIO**  
Museum of Art To Feb. 1: Chrysler War Paintings.

**TULSA, OKLA.**  
Philbrook Art Center To Feb. 1: Yeffe Kimball, Paintings.

**UTICA, N. Y.**  
Munson-Williams-Proctor Jan.: Hugo Robus, Sculpture.

**WASHINGTON, D. C.**  
Bush-Weeks Gallery To Feb. 6: Jack Perlmutter, Oil Paintings.

Corcoran Gallery To Feb. 22: Pepsi-Cola, Paintings of the Year.

National Gallery Jan.: The Art of France in Prints and Books.

National Museum To Jan. 29: Florida Gulf Coast Group.

Smithsonian Institution To Feb. 1: Louis Schanker, Color Woodcuts.

**WEST PALM BEACH, FLA.**  
Norton Gallery To Jan. 28: Six Canadian Painters.

**WOODSTOCK, N. Y.**  
Mollie Smith Gallery To Feb. 15: Einstein Olaf Drogseth.

**WORCESTER, MASS.**  
Art Museum To Jan. 25: Kaethe Kollwitz.

**YOUNGSTOWN, OHIO**  
Butler Institute To Jan. 25: Oil, Watercolor Regional Annual.

## NEW YORK CITY

A. C. A. Gallery (63E57) Jan.: Prestopino; Jan. 26-Feb. 14: Abraham Harris.

Aquavella Galleries (38E57) Jan.: Selected Old Masters.

Alonso Gallery (58W57) From Jan. 22: Marie Ada Kremp.

American Academy (633W155) To Feb. 1: Jo Davidson Retrospective Exhibition.

American British Art Center (44W 56) To Jan. 24: Norman Nollet; Nicolas Musenic, Paintings.

American Portrait Artist (47W57) Jan.: Changing Exhibition.

An American Place (509 Madison) Jan.: John Marin Paintings.

Argent Galleries (42W57) Jan.: Tschabasov Work Shop Group.

Artists Gallery (61E57) To Feb. 6: Elsie Driggs, Paintings.

Ashby Gallery (18 Cornelia) To Jan. 25: Anne Wienholt.

Associated American Artists (711 Fifth) To Feb. 7: Arbie Blatas.

Babcock Galleries (38E57) To Feb. 7: Lewis Daniel, Paintings.

Barbizon-Plaza Gallery (Sixth at 58) Jan.: Ann Rosen, Paintings.

Barzansky Galleries (604 Madison) To Jan. 24: Goldie S. Lipson.

Pierre Beres, Inc. (6W56) To Feb. 3: Jazz by Henri Matisse.

Bignon Gallery (32E57) To Jan. 24: Gladys Robinson, Paintings.

Binoi Gallery (67E57) To Jan. 23: Myrcyn Eaton, Gouaches.

Bland Gallery (45E57) Jan.: Early American Paintings.

Bonestell Gallery (18E57) Jan.: Paul Clery.

Brooklyn Museum (E. Pkwy.) To Mar. 7: Glass & Glazes of Ancient Egypt; To Jan. 28: Lagos D'Ebneth.

Brummer Gallery (110E58) Jan.: Old Masters.

Buchholz Gallery (38E57) Jan.: Paintings & Sculpture From Europe; Jan. 27-Feb. 21: John Piper.

Carlebach Gallery (937 Third) Jan.: Clara Sitney; Arthur Schneider.

Carstairs Gallery (11E57) Jan.: Theo Pascal.

Charles-Fourth Gallery (51 Charles) Jan. 23-Feb. 4: Sylvia Lake; Michael Lewis.

Chinese Gallery (38E57) Jan. 24-Feb. 13: Edna Tacon, Paintings.

Contemporary Arts (106E57) Jan.: Alvin Sella; Constantine Abanavas.

Demotte Inc. (39E51) Jan.: Irish Academy Paintings.

Dix Gallery (760 Mad.) To Feb. 7: Contemporary English Works.

Downtown Gallery (32E51) Jan.: Group Exhibition.

Durand-Ruel Galleries (12E57) Jan.: Cyrus Wood Thomas, Paintings.

Durlacher Bros. (11E57) Jan.: Tschelichev, 1924-1933.

Durren Bros. (720 Fifth) Jan.: Exhibition of Tapestries.

Egan Gallery (63E57) Jan.: "The City" by Elias Goldberg.

Egleston Galleries (161W57) Jan.: Emily Frank.

8th St. Gallery (33W8) To Feb. 1: Charlotte Livingston.

Feigl Gallery (601 Madison) Jan.: Bedrich Feigl, Paintings.

Ferargli Galleries (63E57) To Jan. 26: George Heuston; Constant.

44th St. Gallery (133W44) Jan.: Group Exhibition.

French & Co. (210E57) To Jan. 24: Edward Murray Memorial.

Frick Collection (1E70) Jan.: Permanent Collection.

Friedman Galleries (20E49) Jan.: Milton Ackoff, Designs.

Galerie St. Etienne (46W57) Jan.: Vally Wiegthelther Memorial, Ceramics; Po-Pow, Paintings.

Grand Central Galleries (15 Vand.) To Jan. 24: 100 Prints; Jan. 27-Feb. 7: Watercolors of Calif. Soc.

Groller Club (47E60) To Feb. 1: Romances of Chivalry.

Hugo Gallery (26E55) From Jan. 20: Stanislas Lepri.

Kennedy & Co. (785 Fifth) Jan.: Stou Wengenroth, Lithographs.

Kleemann Galleries (66E57) Jan.: Moller; Edward & Thelma Winter.

Knoedler Galleries (14E57) Jan.: Vance Kirkland; American Painting of 18th & 19th Centuries.

Koots Gallery (15E57) To Jan. 24: Carl Holty, Recent Paintings.

Kraushaar Galleries (32E57) Jan.: Henry Schnakenberg.

Lavel Gallery (48E57) To Jan. 23: Jimmy Ernst, Paintings.

Levitt Gallery (16W57) To Jan. 23: Max Spivak, Paintings.

John Levy Gallery (11E57) Jan.: Old Masters.

Julien Levy Gallery (42E57) Jan.: Dorothea Tanning.

Lilienfeld Galleries (21E57) Jan.: Old Masters, Modern French.

Little Gallery (Barbizon-Lex. at 8th) Jan.: Janice Wightman.

Luyber Galleries (112E57) To Jan. 24: Frank di Gioia, Paintings.

Macbeth Gallery (112E57) To Jan. 24: Clay Bartlett.

Pierre Matisse (41E57) To Feb. 14: Giacometti Sculptures, 1950-57.

Metropolitan Museum (Fifth at 8th) Jan.: From Casablanca to Calcutta; "Through the Picture Frame" French Tapestries; Northern Gothic & Japanese Prints.

Midtown Galleries (605 Madison) To Jan. 24: Fred Meyer.

Milch Galleries (55E57) To Feb. 7: Alexandra Prigel, Paintings.

Morgan Library (33E36) To Jan. 29: Manuscript & Printed Books.

Morton Galleries (117W58) Jan.: Group Exhibition.

Museum of City of N. Y. (Fifth at 103) Jan.: A Survey of Bozaris.

Museum of Modern Art (11W 54) Jan.: New Acquisitions; Paintings of French Children; Ballet Dances.

Museum of Non-Objective Painting (24E54) Jan.: Group Exhibition.

National Academy (1083 Fifth) To Jan. 28: 3rd Drawing Annual.

National Arts Club (15 Gram. Pl.) To Feb. 12: Annual Members Show.

New-Age Gallery (133E56) Jan.: Group Exhibition, Watercolors.

New Art Circle (41E57) Jan.: Israel Litvak, Paintings.

New School (60W12) To Jan. 27: J. Barry Greene, Oil Paintings.

N. Y. Historical Society (Cent. Pl. W. at 77) To Feb. 15: Plates of Revolutionary Naval Charts.

N. Y. Public Library (58 nr. Lenox) Jan.: Pyramid Group.

Newcomb Macklin (15E57) Jan.: Roy Gates Perham.

Newhouse Galleries (15E57) To Feb. 14: Anna Enters.

Newman Gallery (150 Lex.) Jan. 17th & 18th Century English and Dutch Paintings.

Newton Galleries (11E57) To Jan. 28: Gelsavage, Watercolors.

Nicholson Gallery (69E57) Jan.: Landscapes of Three Centuries.

Niveau Gallery (63E57) Jan.: Anna von Schubert.

Norlitz Gallery (50W56) Jan.: Stella Buchwald.

Opportunity Gallery (9W57) To Feb. 7: Kallem, Oil Paintings.

Parsons Gallery (15E57) To Jan. 23: Jackson Pollock.

Passedoit Gallery (121E57) To Jan. 24: B. J. O. Nordfeldt, Paintings.

Peris Gallery (32E58) Jan.: E. Priole, Paintings.

Pinacotheca (20W58) Jan.: E. Schuetters, Collages.

Rehn Gallery (683 Fifth) Jan.: Paintings by Edward Hopper.

Riverside Museum (310 Riverside) To Feb. 1: La Tausca Collection.

Roberts Gallery (380 Canal) Jan.: Permanent Group Exhibition.

RoKo Gallery (51 Greenwich) Jan.: Rosenthal Scholarship Entries.

Rosenberg Galleries (16E57) Jan. 24: Paintings by Braque.

Salmagrandi Club (47 Fifth) Jan. 25: Annual Auction Exhibition.

Salpeter Gallery (128E56) Jan.: Paintings by E. H. North.

Bertha Schaefer (32E57) To Jan. 24: Paintings by Woden Day.

Schaeffer Galleries (62E58) Jan.: Old Masters.

Schneider-Gabriel Galleries (60E57) Jan.: Permanent Collection.

Schoneman Galleries (73E57) Jan.: Fine Paintings, All Schools.

Schultheis Galleries (15 Madison Lane) Jan.: Old Masters.

Sculptors Gallery (4W8) To Feb. 21: Glenn Chamberlain.

Seligmann Galleries (5E57) To Jan. 26: Esther Roltick, Paintings.

Serigraph Galleries (38W57) Jan. 24: Henry Mark.

E. & A. Silberman Galleries (57) Jan.: Old Masters.

Society of Illustrators (128E57) To Jan. 23: Henry Raleigh.

Tribune Art Center (100W48) Feb. 4: Young American Artists.

Village Art Center (224 Waverly) To Jan. 24: Group Exhibition.

Weyhe Gallery (794 Lex.) To Jan. 28: William Pachner, Paintings.

Whitney Museum (10W8) To Jan. 25: Contemporary American Painting.

Whitman Library (93 St. Edward) Eclryn.) Jan.: Fort Greene Group.

Wildenstein (19E54) From Jan. 21: 18th Century French Paintings.

Willard Gallery (32E57) Jan.: Moss, Paintings.

Young Gallery (1E57) Jan.: Old and Modern Paintings.

YMHA (Lex. at 92) Jan.: Student Exhibition.



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